San Francisco Symphony Orchestra

1917-1918

VOL. VII

2017-2018

INDEX

1917—SEVENTH SEASON—1918

Page

ATTL—
Bohemian Folk Song (Kajetan Attl)....473, 482

AUBER—
Overture, "Fra Diavolo"....495
Overture, "Masaniello"....21

BACH—
Air from Suite No. 3, D Major....219, 329, 487
Prelude, Choral and Fugue....364

BACH-GOUNOD—
"Ave Maria," for Orchestra, Organ, Violin and Harp....473, 511c

BEETHOVEN—
Overture, "Coriolanus," Op. 62....5, 209
Symphony No. 1, C Major, Op. 21....189
Symphony No. 5, C Minor, Op. 67....267, 354, 478
Symphony No. 6, F Major, (Pastoral), Op. 68....451
Trio in "C," Op. 87, for two Oboes and English Horn....511c
(Messrs. Addimando, Lombardi and Plemenik)

BERLIOZ—
Overture, "Le Carnaval Romain"....199
Selections from "The Damnation of Faust"
a—Minuet des Follets....529
b—Dance des Sylphes....511c, 529
c—Rakoczy March....529

BIZET—
"Carmen Suite"....503
Suite No. 1, "L'Arlésienne"....103, 121, 481, 511c

BOELLMANN—
Symphonic Variations for Solo, Violoncello and Orchestra (Horace Britt)....281, 332, 412

BRAHMS—
Hungarian Dances....125, 236c, 330
Overture, "Academic Festival", Op. 80....414
Symphony No. 2, D Major, Op. 73....81, 278
Symphony No. 3, F Major, Op. 90....519
Variations on a Theme by Haydn, Op. 56a....9, 56b, 210

CHABRIER—
Rhapsody for Orchestra, "Espana"....321

CHAMINADE—
The Scarf Dance....31

CHERUBINI—
Overture to "Anacréon"....185

CHOPIN—
Andante Spianato and Polonaise, Op. 22, for Piano and Orchestra (Tina Lerner)....467

1917—SEVENTH SEASON—1918

DEBUSSY—

"La Mer" (The Sea) 317
Prelude to "The Afternoon of a Faun" 357, 372, 480
The Children's Corner 47
The Golliwog's Cake Walk (from above) 236c
The Serenade of the Doll (from above) 236c

DVORAK—

"Humoresque" 473
"New World" Symphony 41, 207
Largo (from above) 236c, 339
Three Slavonic Dances 297

ENESCO—

Roumanian Rhapsody, A Major, Op. 11, No. 1 65

GLAZOUNOW—

Valse de Concert, No. 1, Op. 47 ..... 169, 511c

GLUCK—

Dance of the Happy Spirits (from "Orpheus") 511c

GODARD—

Suite, Op. 116, for Flute and Orchestra (Emilio Puyans) 295

GRAINGER—

British Folk-Music Settings
Molly on the Shore 236c, 345, 473
Irish Tune from County Derry 345, 473
Shepherds' Hey 345, 473

GRIEG—

"Peer Gynt" Suite, No. 1 165
Anitra's Dance (from above) 236c
Solvejg's Song (from "Peer Gynt" Suite No. 2) 236c
Two Melodies, for String Orchestra, Op. 34 29

HANDEL—

Largo, for Orchestra and Organ (Edwin H. Lemare) 473

HERBERT—

American Fantasie 507
Irish Rhapsody 349

HUMPERDINCK—

Prelude to "Hänsel and Gretel" 217

IPPOLITOW-IVANOW—

Two Numbers from "Caucasian Sketches" 527

JACOBI—

A California Suite 197

LALO—

Norwegian Rhapsody 463

LEMARE—

Rondo Capriccio, for Organ (Edwin H. Lemare) 473

LISZT—

Concerto, No. 2, A Major, for Piano and Orchestra (Tina Lerner) 462
Hungarian Rhapsody No. 1 ..... 424, 431
Hungarian Rhapsody No. 2 ..... 33, 236c
"Les Preludes" 71, 111
Symphonic Poem, "Mazeppa" 49

MASCAGNI—
Intermezzo from "Cavalleria Rusticana," for Orchestra and Organ (Edwin H. Lemare).473

MASSENET—
Ballet Music from "Le Cid".....341, 473
Alsacien Scenes 23, 110
Under the Linden Trees (from the above).....236c
Meditation from "Thais".....236c, 473

MENDELSSOHN—
Concerto for Violin, E Minor, Op. 64 (Louis Persinger).....267, 425
Overture, "Ruy Blas," Op. 95.....117
Symphony No. 4, "Italian," A Major, Op. 90.....404

MOSZKOWSKI—
"Serenata" 123, 236c, 301, 329

MOZART—
Symphony, G Minor 161
Symphony, E Flat (Köchel 543).....366, 484

NICOLAI—
Overture, "The Merry Wives of Windsor".....337, 511c

S.F. Musical Association
15 Books
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.....299, 473

Op. 27.....13, 56c, 100, 108

.....531
Suite "Scheherazade," Op. 35.....488
The Young Prince and the Young Princess (from the above).....511c

ROSSINI—
Overture, "William Tell".....301, 332, 473

SAINT-SAENS—
Prelude to "The Deluge," Op. 45.....111, 119, 511c
"Danse Macabre," Op. 40.....410
"The Swan" 473
"Tarantella," Op. 6, for Flute, Clarinet and Orchestra.....487, 497
(Emilio Puyans, Harold Randall)

SCHMITT—
Viennoise Rhapsodie, Op. 53, No. 3.....358, 376

SCHUBERT—
Symphony No. 8, B Minor (Unfinished).....241

SCHUMANN—
Concerto for Pianoforte and Orchestra, A Minor, Op. 54 (Harold Bauer).....247
Symphony No. 4, D Minor, Op. 120.....137
"Träumerei" 63

SIBELIUS—
"Finlandia," Symphonic Poem, Op. 26, No. 7.....221, 356
Tone Poem, "En Saga"..... 87
Valse Triste 69

SKILTON—
Two Indian Dances.....433

1917—SEVENTH SEASON—1918

DEBUSSY—

"La Mer" (The Sea) 317
Prelude to "The Afternoon of a Faun" 357, 372, 480
The Children's Corner 47
The Golliwog's Cake Walk (from above) 236c
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"New World" Symphony 41, 207
Largo (from above) 236c, 339
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Norwegian Rhapsody 463

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Rondo Capriccio, for Organ (Edwin H. Lemare) 473

LISZT—

Concerto, No. 2, A Major, for Piano and Orchestra (Tina Lerner) 462
Hungarian Rhapsody No. 1 ..... 424, 431
Hungarian Rhapsody No. 2 ..... 33, 236c
"Les Preludes" 71, 111
Symphonic Poem, "Mazeppa" 49

MASCAGNI—
Intermezzo from "Cavalleria Rusticana," for Orchestra and Organ (Edwin H. Lemare).473

MASSENET—
Ballet Music from "Le Cid".....341, 473
Alsacien Scenes 23, 110
Under the Linden Trees (from the above).....236c
Meditation from "Thais".....236c, 473

MENDELSSOHN—
Concerto for Violin, E Minor, Op. 64 (Louis Persinger).....267, 425
Overture, "Ruy Blas," Op. 95.....117
Symphony No. 4, "Italian," A Major, Op. 90.....404

MOSZKOWSKI—
"Serenata" 123, 236c, 301, 329

MOZART—
Symphony, G Minor 161
Symphony, E Flat (Köchel 543).....366, 484

NICOLAI—
Overture, "The Merry Wives of Windsor".....337, 511c

PIERNE—
Serenade 299, 473

RACHMANINOW—
Symphony No. 2, E Minor, Op. 27.....13, 56c, 100, 108

RIMSKY-KORSAKOW—
Capriccio Espagnol, Op. 34.....531
Suite "Scheherazade," Op. 35.....488
The Young Prince and the Young Princess (from the above).....511c

ROSSINI—
Overture, "William Tell".....301, 332, 473

SAINT-SAENS—
Prelude to "The Deluge," Op. 45.....111, 119, 511c
"Danse Macabre," Op. 40.....410
"The Swan" 473
"Tarantella," Op. 6, for Flute, Clarinet and Orchestra.....487, 497
(Emilio Puyans, Harold Randall)

SCHMITT—
Viennoise Rhapsodie, Op. 53, No. 3.....358, 376

SCHUBERT—
Symphony No. 8, B Minor (Unfinished).....241

SCHUMANN—
Concerto for Pianoforte and Orchestra, A Minor, Op. 54 (Harold Bauer).....247
Symphony No. 4, D Minor, Op. 120.....137
"Träumerei" 63

SIBELIUS—
"Finlandia," Symphonic Poem, Op. 26, No. 7.....221, 356
Tone Poem, "En Saga"..... 87
Valse Triste 69

SKILTON—
Two Indian Dances.....433

SMETANA—
Vltava (The Moldau), Symphonic Poem, for Harp (Kajetan Attl).....167

STRAUSS—
Symphonic Poem, "Don Juan," Op. 20.....211, 251

SUPPE—
Overture, "Poet and Peasant".....289, 473

TEDESCHI—
"Marionette Dance," for Harp (Kajetan Attl).....482

THOMAS—
Overture, "Mignon".....61, 236c

TSCHAIKOWSKY—
Andante, Op. 11, for Strings.....61
March Slav, Op. 31.....437, 482
Overture, "The Year 1812".....398, 473
Suite, from the Ballet "Casse-Noisette," Op. 71a.....291, 394
Chinese Dance (from above).....511c
Dance of the "Fée Dragée" (from above).....511c
Suite No. 3, G Major, Op. 55.....147, 282, 394
Symphony No. 4, F Minor, Op. 36.....309, 427
"Pizzicatto Ostinato" from Symphony No. 4, F Minor.....495
Symphony No. 6 ("Pathetic"), B Minor, Op. 74.....225, 328

WAGNER—
A Faust Overture.....261
"Dreams".....488
"Das Rheingold"
Entrance of the Gods into Walhalla.....392, 425
"Die Meistersinger von Nurnberg"
Prelude.....56b, 89
Prize Song.....505
"Die Götterdämmerung"
Siegfried's Rhine Journey.....388
"Lohengrin"
Introduction to Act III.....384
"Parsifal"
Klingsor's Magic Garden and The Flower Maidens.....386
"Rienzi"
Overture.....171, 473
"Siegfried"
Voices of the Forest.....343
"Tannhäuser"
Overture.....104, 129
"Tristan and Isolde"
Prelude and Love Death.....390

WEBER-WEINGARTNER—
"Invitation to the Dance".....499

WIENIAWSKI—
Souvenir of Moscow, Op. 6, for Violin and Orchestra (Louis Persinger).....435

ZABEL—
"At the Fountain," for Harp (Kajetan Attl).....473, 482

ZECH—
Symphonic Poem, "Lamia".....145

The San Francisco Symphony Orchestra

Maintained by The Musical Association of San Francisco

Alfred Hertz
Conductor

Announcement
Season 1917-1918

TO THE PUBLIC—FOREWORD

THE Board of Governors of the Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, has deemed it a civic duty to make redoubled efforts to insure a successful musical season, for in times of stress, music becomes a worthy diversion and a noble solace.

The importance of the San Francisco Symphony Orchestra as a civic asset can well be borne in mind by our citizens and they can give evidence of their support by their regular attendance at the concerts.

The seventh season of our activities will begin on Friday afternoon, October 12th, when the first Symphony concert will be given in the Cort Theatre. The season will consist of twelve Friday Symphony concerts, twelve Sunday Symphony concerts, and ten Popular concerts. The public interest in the programmes will be maintained, and many new numbers will be presented.

Mr. Alfred Hertz has been retained as musical director, and the fact that he will be the conductor gives assurance of the high quality of the concerts.

Season tickets will be sold for all concerts. The dates and terms of sale will be found on the last page of this announcement.

It has been decided, owing to the continued increase in membership, that a re-allotment of seats will serve the best interests of the Association, hence seats will be apportioned in each class by lot, giving equal opportunity to the members in each class, and each member will be so notified.

The steadfastness of the Membership, combined with the admirable enthusiasm of the recently formed Woman's Auxiliary, whose devoted and successful work is a matter of common knowledge, enables the Association to enter the new season upon a broader foundation than ever before.

In 1914 the Musical Association had 291 members; in 1915, 291 members; in 1916, 309 members; in 1917, 325 members, and we are about to enter the new season with more than 400 members and our membership campaign still under way.

The co-operation of all members toward the securing of new members is earnestly requested. The list of subscribers who make it possible for the Musical Association to maintain the San Francisco Symphony Orchestra will be made public at a later date.

IMPORTANT NOTICE

ALL members of the Musical Association of San Francisco wishing season tickets for the San Francisco Symphony Orchestra Concerts should at once fill out the inclosed blank and mail same together with check to the office, 453 Phelan Building, San Francisco.

The apportioning of seats for the 1917-18 series of Concerts will be by lot, so as to establish the order in which Subscribers in each of the various classes of membership may select their respective seats.

The Board of Governors has invited Miss Lena Blanding, chairman of the Woman's Auxiliary, Mrs. Frank W. Griffin, and Mrs. M. C. Porter to be present at the drawing. These ladies will certify to the order in which the names are drawn, after which the various members will be allotted seats according to their drawn number within the time specified below.

In order to assist the Manager in allotting the seats according to the choice of members, each member is urged to indicate at once on the inclosed blank the number of seats desired (within the limit allowed) and the location preferred. Allotment of seats will then be made by the Manager in accordance with the order in which the names are drawn, and as nearly as possible in accordance with the preference expressed by the members on the said cards.

Owing to the limited number of aisle seats (always insufficient for the demand) not more than one aisle seat can be included in the choice of any one member.

The order of choice established by the drawing applies to the **selection of seats for any or all of the three series of season tickets,** namely: Friday Symphonies, Sunday Symphonies, and Sunday Popular Concerts.

It is especially called to the attention of members that any member who does not advise the Manager on or before **Wednesday, August 27, 1917,** of the location preferred, will be considered to have waived his or her right to select seats in the order allotted.

In order to allow sufficient time for all members to be heard from, sale of tickets to members will be held as follows:

CLASS A, CLASS B, CLASS C		sale closes August 27th.
CLASS D	(entitled to 6 seats)	closes August 28th.
CLASS E	(entitled to 4 seats)	closes September 1st.
CLASS F	(entitled to 2 seats)	closes September 21st.
CLASS G	(entitled to 1 seat)	closes September 22nd.

PUBLIC SEASON TICKET SALE WILL OPEN MONDAY, SEPTEMBER 24, AT 453 PHELAN BUILDING. SINGLE TICKET SALE WILL OPEN AT SHERMAN, CLAY & CO. MONDAY, OCTOBER 8, AT 9 A. M.

CONCERT DATES

Concerts will be given in the Cort Theatre on the following afternoons. **Friday concerts will commence promptly at 3. P. M., Sunday at 2:30 P. M.**

TWELVE FRIDAY SYMPHONIES		TWELVE SUNDAY SYMPHONIES		TEN POPULAR CONCERTS	
October	12	October	14	October	21
October	26	October	28	November	4
November	9	November	11	November	18
November	23	November	25	December	2
December	7	December	9	December	16
December	21	December	23	January	13
January	4	January	6	January	27
January	18	January	20	February	10
February	1	February	3	February	24
February	15	February	17	March	10
March	1	March	3		
March	15	March	17		

SEASON PRICES

TWELVE FRIDAY SYMPHONIES		TWELVE SUNDAY SYMPHONIES	
Box, 8 seats	$240.00	Box, 8 seats	$125.00
Box, 6 seats	180.00	Box, 6 seats	100.00
Box, 6 seats upper	125.00	Box, 6 seats upper	75.00
Loge, 5 seats	150.00	Loge, 5 seats	80.00
Orchestra seats	22.00	Orchestra seats	11.00
Balcony, 1st 3 rows	22.00	Balcony, 1st 3 rows	11.00
Balcony, next 5 rows	16.00	Balcony, next 13 rows	8.00
Balcony, next 8 rows	10.00	Gallery, 1st row	8.00
Gallery, 1st 5 rows	10.00	Gallery, next 14 rows	5.00
Gallery, next 5 rows	8.00		
Gallery, last 5 rows	6.00		

TEN POPULAR CONCERTS

Box, 8 seats	$110.00
Box, 6 seats	80.00
Box, 6 seats upper	60.00
Loge, 5 seats	70.00
Orchestra, 1st 3 rows	7.00
Orchestra, remainder	9.00
Balcony, 1st 3 rows	9.00
Balcony, next 5 rows	7.00
Balcony, next 8 rows	5.00
Gallery, 1st 7 rows	5.00
Gallery, next 8 rows	2.50

In the event that a Federal Tax is established upon Concert Tickets the amount of such tax will have to be added to the above prices.

The San Francisco Symphony Orchestra

Maintained by
The Musical Association of San Francisco

Alfred Hertz
Conductor

Programme

First Pair of Symphony Concerts
Season 1917-1918
Cort Theatre

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of San Francisco

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Musical Association of San Francisco

Founded December 20, 1909 — Incorporated February 3, 1910

Maintaining

THE SAN FRANCISCO SYMPHONY ORCHESTRA

Alfred Hertz, Conductor

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SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conducting

CORT THEATRE

Sunday Afternoon, October 21, 2:30 o'clock

PROGRAMME

1. Overture, "Massaniello" ..... AUBER
2. Alsacien Scenes ..... MASSENET
3. *a.* Heartwounds } ..... GRIEG
   b. Last Spring }
4. Scarf Dance ..... CHAMINADE
5. Rhapsodie II ..... LISZT

25c, 50c, 75c, $1.00

All Tickets on Sale Sherman, Clay & Co.

ANNOUNCEMENT

SECOND PAIR OF SYMPHONY CONCERTS

CORT THEATRE

Friday Afternoon, October 26, at 3 o'clock

Sunday Afternoon, October 28, at 2:30 o'clock

PROGRAMME

1. Symphony, "New World" ..... DVORAK
2. "Children's Corner" ..... DEBUSSY
3. "Mazeppa" ..... LISZT

Tickets on sale beginning Monday at box offices of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Cort Theatre from 9 a. m. on days of Concerts.

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - CONDUCTOR

First Pair of Symphony Concerts

Season 1917-1918

Friday Afternoon, October 12, at 3 o'clock

Sunday Afternoon, October 14, at 2:30 o'clock

CORT THEATRE

PROGRAMME

1. BEETHOVEN.....Overture, Op. 62, "Coriolanus"

2. BRAHMS....Variations on the Choral, "St. Anthony" (Op. 56-A)

(INTERMISSION)

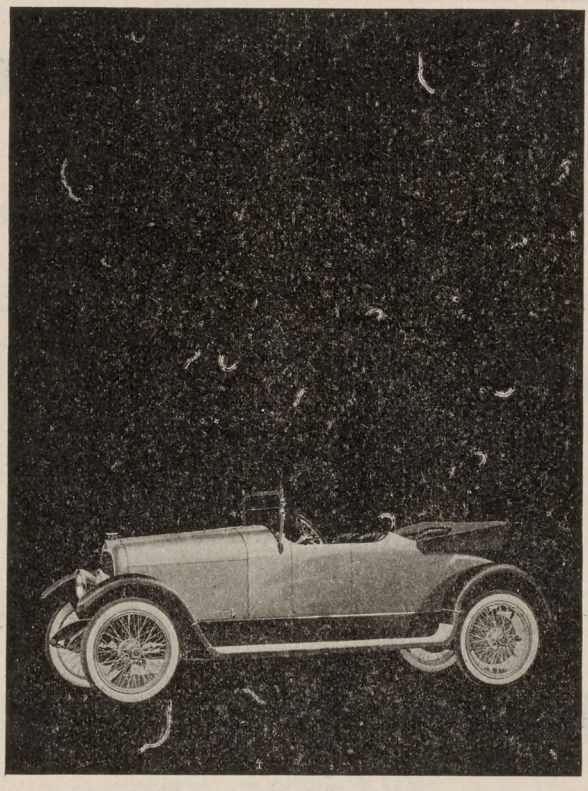
3. RACHMANINOW.....Symphony, E Minor, Op. 27

Largo—Allegro Moderato
Allegro Molto
Adagio
Allegro Vivace

SPECIAL NOTICE—Annotated programmes will be mailed to your address in advance of each concert upon payment of $1 (for the season). Mail check to A. W. Widenham, Manager, 457 Phelan Building.

Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

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PROGRAM NOTES :: By Felix Borowski

OVERTURE, "CORIOLANUS," Opus 62

Ludwig van Beethoven,
Born December 16, 1770, at Bonn.
Died March 26, 1827, at Vienna.

CORIOLANUS—a Roman patrician supposed to have been given his name on account of his capture of the Volscian town, Corioli—was by reason of his haughty defiance of the plebeians impeached and banished from the state. Having taken refuge with the Volscians, Coriolanus aided these enemies of the Roman government by leading their armies against his native race. The Romans were panic stricken at the victorious progress of the exiled patrician; and when Coriolanus appeared with his army at the gates of Rome deputations were sent out to plead with him. But there burnt within the heart of the proud Roman fiercer fires than those fanned by the lust of conquest, or by the stiring exultation of victory about to be achieved. Coriolanus had long brooded over the vengeance that he had determined should be his; and now vengeance was at his hand—the hated foes who had condemned him to ignominy and exile were about to be delivered into his keeping to do with as he would. The deputations were sent back, and Coriolanus prepared for his onslaught on the city. But the Romans now played their last throw for bloodless victory. The noblest matrons of Rome, at their head the venerable mother of Coriolanus, and his wife, Volumnia, with her two children, came to the tent of the warrior, and they entreated him for mercy. The humble pleading of the women, their tears, their grievous sorrow, went to the heart of Coriolanus. Vengeance which had seemed so goodly a thing before was now a fruit of bitter taste.

There are larger triumphs than those belonging to the sword. Coriolanus conquered, not Rome, but the warring passions of his soul. He took the Volscians back to their own territories and there he lived, and there, after many years, he was carried to a hero's tomb.

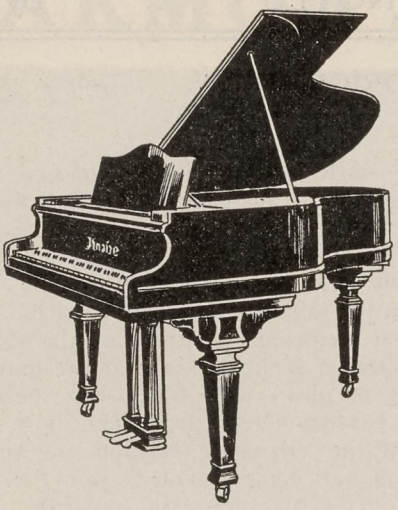
The overture to "Coriolanus" was composed in 1807, quite certainly early in the year; for it was one of the group of works sold to Clementi—the proprietor of a music business in London—on the 20th of April. The manuscript bears a title set forth in the following curious mixture of Italian and German:

"Ouvertura zum Trauerspiel Coriolan composta da
L. v. Beethoven,
1807."

Beethoven, however, later struck out the second, third and fourth words.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings.

The work commences (*Allegro con brio*, C minor, 4-4 time) with *a fortissimo* unison on C occurring three times in all the strings, on each occasion being interrupted by an incisive chord in the full orchestra. The principal subject consists of the agitated figure then put forward by the strings, which is worked up to a climax of dramatic power.



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The second theme sets in *piano* in the expressive melody heard (in E flat) in the first violins.

The Development is concerned with a working-out of a little motive of two notes heard at the end of the second theme. Under this is a restless figuration in the 'cellos and violas.

The Recapitulation of the principal subject is considerably modified, and in the key of F minor. The second theme now appears in the first and second violins in C major. There is a coda in which the material of the second subject is brought forward, following which is to be heard the vigorous unison and the resounding chords which had been used at the opening of the work. The close of the coda has often been held to depict the death of Coriolanus. Note the continuous *diminuendo,* with the fragmentary gasps of the principal theme in the violoncellos, on each repetition in notes of longer duration.

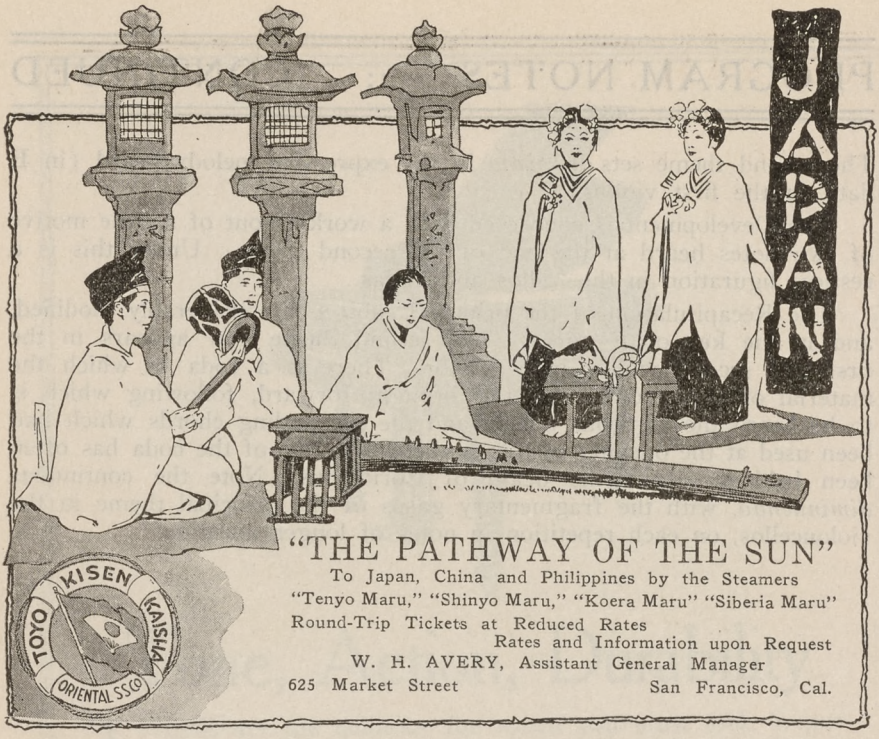
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VARIATIONS ON A THEME by Joseph Haydn, Opus 56 A

Johannes Brahms,
Born May 7, 1833, at Hamburg.
Died April 3, 1897, at Vienna.

BRAHMS wrote these Variations in 1873, and they were given production at a Philharmonic concert at Vienna, November 2, in the same year, under the direction of Otto Dessoff. The work had also been written by the German master for two pianos, and it was this edition that came to publication first (November, 1873), the orchestral version not being brought out until January, 1874.

The theme of the composition is the Chorale St. Antoni, which Brahms—according to the title of this work—evidently believed to be by Joseph Haydn. There is, however, no reason to be certain that the subject of the variations really was the original work of Haydn. It forms the second of four movements of a Divertimento written for two oboes, two horns, three bassoons and serpent. On the title-page of the Divertimento, the manuscript of which is in the Royal Library at Berlin, there stands the inscription,

"Divertimento mit dem Chorale St. Antoni."

Brahms has scored his composition for two flutes, piccolo, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, kettledrums, triangle and strings.

The theme (*Andante,* B flat, 2-4 time) is given out by wind instruments, the violoncellos and double basses doubling the double bassoon part *pizzicato.*

Var. I. (*Poco piu animato.*) The strings enter with a figure partly in eighth notes and partly in triplets. The wind instruments suggest the melody of the theme.

Var. II. (*Piu vivace,* B flat minor.) The clarinets and bassoons play the most important part in this variation.

Var. III. (*Con moto,* B flat major.) The oboe and bassoon work out the theme, a contrapuntal accompaniment moving beneath them in the lower strings. In the second part the violins and violas take up this material, and the flutes and bassoons embroider it with a figure in sixteenth notes.

Var. IV. (*Andante con moto,* B flat minor, 3-8 time.) Over a moving figure in the violas the theme is set forth by an oboe and a horn in octaves. Later the melody is given to the strings and the moving figure to the flutes and clarinets.

Var. V. (*Vivace,* B flat major, 6-8 time.) The melody is played lightly by the woodwind, its material being afterwards taken up by the strings.

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Var. VI. (*Vivace,* B flat major, 2-4 time). The strings suggest the theme *pizzicato,* while a new rhythmical figure appears in the bassoons and brass. Much use is made of this figure throughout the variation.

Var. VII. (*Grazioso,* B flat major, 6-8 time.) The flute and the violas set forth the melody, the first violins and the clarinet playing a descending scale against it. The first violins then take up a melody, the first four notes of which are the rhythmical foundation of the variation.

Var. VIII. (*Presto non troppo,* B flat minor, 3-4 time.) The muted strings give out the figure upon which the whole variation is based.

Finale. (*Andante,* B flat major, 2-2 time.) Much of this division is constructed on a *basso ostinato,* or ground bass, which, five measures long, is repeated twelve times with varying harmonies above it. After this the succession of notes is shifted to the upper and middle parts. The music works up to a climax, upon which the theme is presented *ff* by the full orchestra.

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PROGRAM NOTES :: By Philip H. Goepp

SYMPHONY No. 2, In E Minor, Op. 27

Sergei Wassiliewitsh Rachmaninow,
Born April 1, 1873, at Novgorod.

RACHMANINOW, the Russian composer, pianist and conductor, was born on a government estate in Russia. His wonderful talent for music was soon recognized and carefully developed. He studied in the conservatory of St. Petersburg and Moscow (piano and theory) and received the gold medal as scholar of composition for his one-act opera, "Aleka."

He was appointed conductor of Russian opera at the Imperial Theatre of Moscow in 1904. After two very successful years in that capacity, he decided to devote all his time to composition, and took up his abode in Dresden—returning to Russia occasionally as guest and conducting the symphony concerts of the Imperial Musical Association of St. Petersburg and the Moscow Philharmonic Association.

The Second symphony, in E minor, was written in Dresden, and was performed with unusual success under the direction of the composer in St. Petersburg, Warsaw and Moscow.

On December 4, 1909, Rachmaninow appeared with the Philadelphia Orchestra, playing a group of his piano compositions and conducting the performance of this symphony. The analytical notes which follow were written for that program by Mr. Philip H. Goepp:

I. The slow, solemn prelude (*Largo*) begins with the chief phrase of the movement in lowest strings to ominous chords, and treats it with passionate stress until the main pace (*Allegro moderato*). Here the violins sing (*molto espressivo*) the main allegro theme against a stately march of harmonies.

The second theme, dual in melody, begins above with a short, simple, but strongly characteristic phrase (merely the third and fifth of the major chord, moving down a tone and up again). Chanted as it were in higher reeds, it is immediately followed—and accompanied—by an expressive manner in the strings. This is presently buried in a garland of melody woven mainly from the first theme. The entrance of the two chief melodic subjects is repeated, as usual.

The main figure of the plot that follows is the first melody, now in slow, graceful notes, now in hurried, feverish mood, though the brief second motive moves constantly here and there.

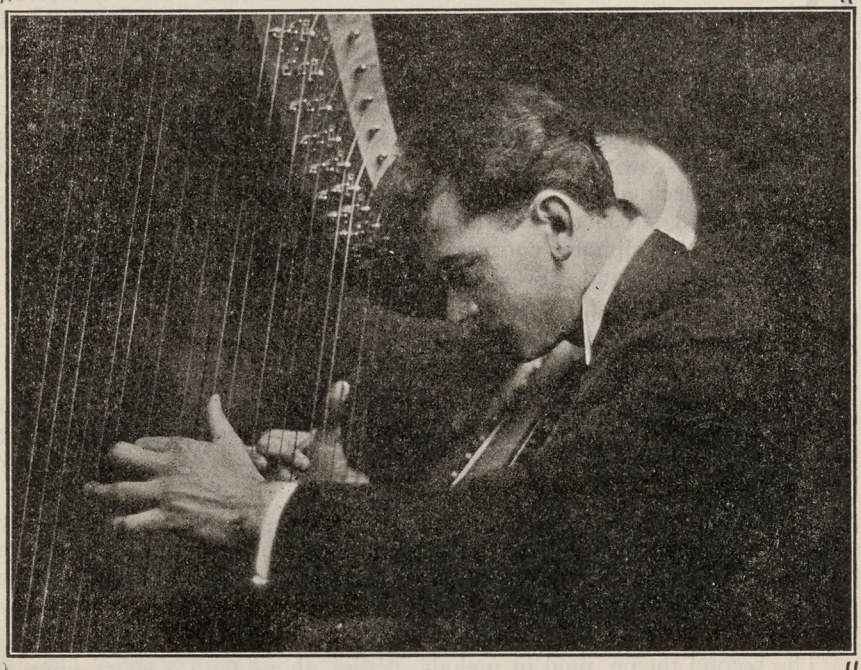
One final figure cannot be ignored—proves, indeed, almost the hero of the story. It is a short, nervous, upward phrase, drawn from the first two notes of the prelude; it is also part of the first allegro theme.

To be sure, the current of passion is all uttered in the strain of the main melody of the prelude—that at the outset was pregnant with feeling. At the crisis this breaks forth, answered now by the second (*Allegro*) theme, in hurried pace, chanted by stentorian brass and wood. There is a moment of exultation before a return of the first

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allegro theme. Another passionate height precedes the return of the second theme, now heralded by the largo melody. The full tranquil verse is followed as before by expressive strains of the main tune. The end is a final paroxismal outburst of the passionate phrase.

II. The second movement (*Allegro molto*) is a complete change from introspection and passion to an abandon as of a primitive dance. Strings stir the feet; the horns blow the first motive of the savage tune; the upper woods fall in with a dashing jingle—like a stroke of cymbals in itself. In the answer comes the former short, nervous phrase that gets a new touch of bizarre by leaping a seventh from the tonic note.

In this figure that moves throughout the symphony we seem to see an outward symbol of the inner connection. The *Glockenspiel* (bells) soon lend a festive ring to the main tune.

There is a brief episode in the major, of tuneful song, a duet of rising and descending strains in lessened pace (*Moderato*) that seem again to belong to the text of the first movement. When the dance returns, there is, instead of discussion, a mere extension of the main motive in full chorus.

But here in the midst the balance is more than restored. From the dance, that ceases abruptly, we go straight to school, or rather cloister. On our recurring, nervous phrase a fugue is rung with all pomp and ceremony (*meno mosso*); and of the dance there are mere faint echoing memories, when the fugal text seems for a moment to weave itself into the first tune. Instead there comes into the midst of the sermon a hymnal chant, blown very gently by the brass, while other stray voices are running lightly on the thread of the fugue. There is, to be sure, a subtle, playful suggestion of the dance tune somehow in the air.

A final blast of the chant in a tempest of the fugue brings us back to the full verse of the dance. But before the end of the chant and fugue return to chill the festivity, and the figures steal away in solemn stillness.

III. The *Adagio* has one principal burden of song, first borne by the violins. Then the clarinet joins in a kind of quiet madrigal of tender phrases. The first melody returns as a climatic refrain.

In quicker drive the original (*Largo*) motive of the Prelude has a kind of fugal episode, that gives a foil of meditation to the main lyric song.

IV. In the Finale we return to the dance that was interrupted, with a new trip and a new tune. And again here is the pervading phrase that we had in the beginning and in the fugue. But a verse of the new dance is hardly over before we catch echoes of the old one

and a suggestion of the former chant also—lightly and fleetingly—but not to be mistaken. Indeed almost all the melodic figures re-enter in the Finale.

Here is a lyric mood mingled with the dance, that sings a conclusive strain of the adagio melody, and then follows with the latter itself. We feel the mutual kinship more and more of all the pathetic themes. There is a striking blending of song and the dance in this Finale; and there is a third phase, of introspection, in which still other former figures recur (especially the first of the original Prelude).

Before the last refrain of the Finale dance tune, the brass blows the chant somewhat as in the second movement. There is a striking sense of close coherence in this *reprise,* as we might call the Finale, of the whole symphony. Thus the chant evidently is identical with the second allegro theme of the first movement.

In the big conclusion the adagio melody sings fervently against the trip of the Finale dance.

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PROGRAMME NOTES :: By Felix Borowski

OVERTURE TO "MASANIELLO"

Daniel Francois Esprit Auber
Born Jan. 29, 1782, at Caen (Normandy)
Died May 14, 1871, at Paris

THIS overture is the introduction to Auber's most brilliant work, the opera "La Muette de Portici" (The Dumb Girl of Portici), also known as "Masaniello." The singular dramatic power which Auber displayed in this work—and to which he never attained again, is explained as being a direct product of the disturbed state of affairs existing in Paris at the time when it was written; and it is recorded further that its performance in Brussels two years later (on August 25, 1830) was followed by great riots, which resulted in the expulsion of the Dutch from the country. "Masaniello" was esteemed as a masterpiece by Richard Wagner, who pointed out "the bold effects in the instrumentation, particularly in the treatment of the strings, the drastic grouping of the choral masses" and the "original harmonies and happy strokes of dramatic characterization."

Auber was the recipient of many honors. In 1835 he was elected to the chair in the Academy left vacant by the death of Francois Joseph Gossec, and in 1842 Louis Philippe appointed him Director of the Paris Conservatoire—as the successor of Cherubini, who, by the way, had been his teacher years before. In 1857 Napoleon III created him Imperial Maitre de Chapelle, but he was of a peculiarly retiring disposition, and it is said that never officiated as conductor. It is stated, moreover, that he never attended the performance of his own works, a circumstance which naturally aroused much curiosity, and which he explained with the remark—"Si j'assistais à un de mes ouvrages, je n'écrirais de ma vie

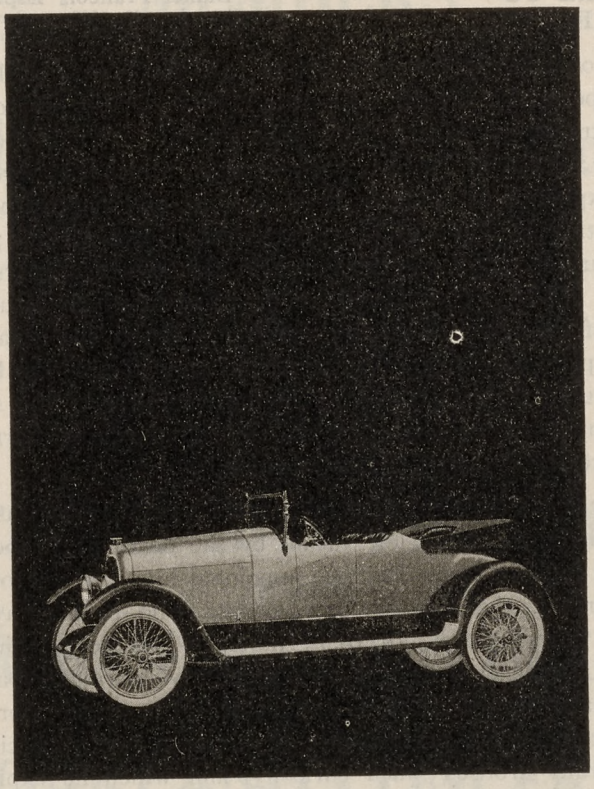
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une note de musique." His last opera, "Rêves d'Amour," was produced in 1869, when he was eighty-seven years of age."

"Masaniello" still lives in the operatic repertoires of France and Germany, together with "Fra Diavolo" and a few of his other works. The overture is a very spirited movement in the conventional form of its day, and developed (with the exception of the Andante episode in the introduction) from themes taken from the opera.

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Jules Massenet
Born May 12, 1842, at Montaud

MASSENET'S Suite, "Scenes Alsaciennes," was first produced in Paris, on March 19, 1882. The score is dedicated to Edouard Colonne, who was the conductor of the work. The Suite—more particularly the last movement of it—being concerned with the military adventures which ended with the loss to France of her provinces of Alsace and Lorraine, it is interesting to remember that

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Massenet was himself an actor in these stirring scenes, which in 1870 made war the sole consideration of the people of his land. The composer did not, however, entirely forget his art, even though he was serving in the ranks and drilling on the ramparts. The works that were written at this time—Massenet tells us—were punctuated by the Prussian cannon; and there was inspiration in the patriotic shouts of the French troops, filing past the little dwelling at Fontainebleau, singing the Marseillaise as they tramped along the road that led to battle and sudden death. But the "Scenes Alsaciennes" was the aftermath of these exciting moments. The war was over. Alsace had been long in the keeping of the Germans, and nothing remained but the memories of times that were not without happiness and tranquillity. Before quoting the programme with which Massenet has prefaced his compositions, it should be stated that the Suite is made up of the following movements: 1. Sunday morning. 2. At the Tavern. 3. Under the Linden-Trees. 4. Sunday evening. This, then, is the explanation of these titles:

Alsace! Alsace!

—Especially now that Alsace is walled in, all my old time recollections of that lost country come back to me.

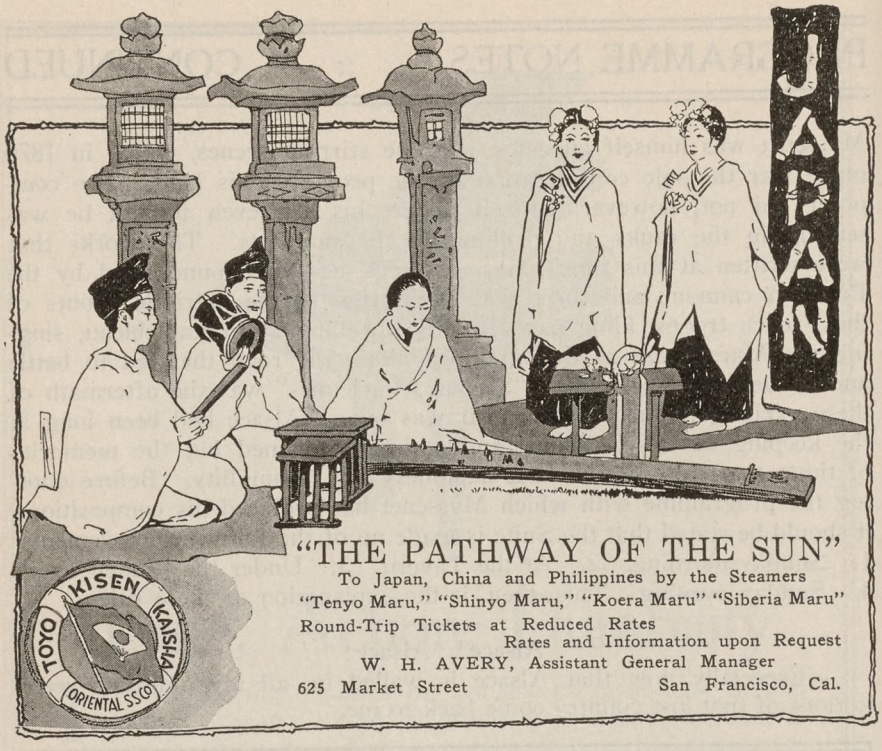
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What I recollect with most happiness, is the Alsatian village on a *Sunday morning* at church time, the deserted streets, the empty houses with a few old people warming themselves in front of their doorways, the crowded church—and the religious chants resounding through the walls—

And *the tavern* in the main street, with its little leaden glass windows decorated with garlands of hops and roses—
Here, I say, Schmidt, something to drink!—
And the song of the forest guards going to shooting practice!—
Oh! what a joyous life and what gay companions?—

Still farther on, it was always the same village, but with the great calm of the summer afternoons—and at the end of the lane, the long avenue of linden, under the shade of which, hand in hand walked

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peacefully a pair of lovers; the girl, gently leaning towards him, whispering very softly, "Will you always love me?"—

Also *the evening,* in the public square, what noise and commotion, with groups of young beaux in the street, and rhythmical dancing to the songs of the country—
Eight o'clock!—the noise of the drums, the shrill tones of the trumpets, —*it was the retreat!—the French retreat!*—Alsace!—Alsace!

And when in the distance the last roll of the drum had died away, the women called their children from the roadway—the old folks relit their good big pipes and the gay dances would begin anew in closer rounds and more intimate couples.

TWO MELODIES FOR STRING ORCHESTRA, OPUS 34

Edvard Grieg
Born June 15, 1843, at Bergen
Died Sept. 4, 1907, at Bergen

THE pieces which Grieg published under the title Two Melodies for string orchestra, are arrangements for string orchestra of two songs—"The Wounded Heart" and "Springtide"—which he wrote to texts by A. O. Vinje in 1880. Concerning these songs, and other lyrics composed to texts by Vinje, Grieg wrote to Henry T. Finck in 1890: "In these songs, which differ from all the preceding ones, I struck a tone of Norwegian Volksthümlichkeit which was new at that time. I was all aflame with enthusiasm when I become acquainted, in the spring of 1880, with the poems of Vinje, which embody a deep philosophy of life, and in the course of eight to ten days I composed not only the songs contained in the fourth volume, but others by the same poet which are not yet in print."

When Grieg made his orchestral arrangements of the two songs he

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changed the titles, in order that the character of each might, as he thought, be more clearly disclosed to the listener who would not, as in the songs, have the text to guide him. The one he called "Heart-wounds;" the other "The Last Spring." The former (*Allegretto espressivo,* 4-4 time) is in C minor; the latter (*Andante,* 4-4 time) is in G major.

:: PROGRAMME NOTES ::

THE SCARF DANCE

Cecile Chaminade
Born Aug. 8, 1861, at Paris

THE "Scarf Dance" was originally a part of a long ballet called "Callirhoe," which was first produced in Marseilles in 1888. Miss Chaminade afterwards made an orchestra suite out of this ballet, the "Scarf Dance" being the most popular number of the suite. It is a graceful and very emotional waltz, orchestrated in a masterful way.

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PROGRAMME

1. Overture, "Mignon" ..... THOMAS
2. *a.* Andante (for Strings, Op. 11) ..... TSCHAIKOWSKY
   b. "Träumerei" ..... SCHUMAN
3. Italian Capriccio ..... TSCHAIKOWSKY
4. Valse Triste ..... SIBELIUS
5. "Les Preludes" ..... LISZT

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PROGRAMME NOTES :: By Felix Borowski

RHAPSODIE HONGROISE, NO. 2

Franz Liszt
Born Oct. 22, 1811, at Raiding, Hungary
Died July 31, 1886, at Bayreuth

OF Liszt's twenty Hungarian Rhapsodies written for piano the first fifteen were created between the years 1840 and 1853. Nos. 16 to 19, and a Rhapsody in MS., belong to a much later period (1882-1884). The second Hungarian Rhapsody was dedicated by Liszt to his friend, Count Ladislaus Teleky. Six of the Rhapsodies were arranged by Liszt and Albert Franz Doppler for orchestra—these were Nos. 2, 5, 6, 9, 12 and 14—the second of the series for piano becoming the fourth of the orchestral set. Liszt also transcribed them for piano duet—a species of arrangement to which he was partial.

An arrangement of the second Rhapsody that has been given more frequent performance than that by Liszt and Doppler is one by Karl

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Müller-Berghaus. It is this arrangement that is given representation at this concert. Other transcriptions of the Rhapsody have been made for full orchestra by Julius Matthey, for small orchestra by Karl Vach, for military band by C. Hellmann.

The original key of the work, as written for piano, was C sharp minor in the opening portion, and F sharp minor and F sharp major in the latter part. In his orchestral arrangement Müller-Berghaus transposed the piece a half tone lower.

The Rhapsody is scored for two flutes, two oboes, two clarinets, two bassons, four horns, two trumpets, three trombones, kettledrums, glockenspiel, side drums, bass drum, cymbals, triangle, harp, strings. Constructively the compositon begins with a slow section (*Lento a capriccio,* C minor, 2-4 time) eight measures long, followed by another (*Andante Mesto*), which is in its turn succeeded by a quick movement (*Vivace and Tempo giusto vivace marcato assai*).

These movements are characteristic of the Hungarian Csàrdàs, which consists of a slow movement (*Lassu*) and an *allegro* of wild impetuosity (*Friska,* or *Friss*).

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PROGRAMME

1. Symphony No. 2, D Major.....BRAHMS
2. En Saga .....SIBELIUS
3. Overture, Gwendoline .....CHABRIER

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Season 1917-1918

Friday Afternoon, October 26, at 3 o'clock
Sunday Afternoon, October 28, at 2:30 o'clock

CORT THEATRE

PROGRAMME

1. DVORAK....Symphony No. 5, "From the New World"
   Adagio: Allegro molto
   Largo
   Scherzo: Allegro vivace; poco sostenuto
   Allegro con fuoco

(INTERMISSION)

2. DEBUSSY.....The Children's Corner
   "Doctor Gradus ad Parnassum"
   "Jimbo's Lullaby"
   "The Serenade of the Doll"
   "The Snow is Dancing"
   "The Little Shepherd"
   "The Golliwog's Cake Walk"

3. LISZT.....Symphonic Poem, "Mazeppa"

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PROGRAMME NOTES :: By Philip H. Goepp

SYMPHONY NO. 5, "FROM THE NEW WORLD"

Anton Dvorak
(Bohemian, 1841-1904)

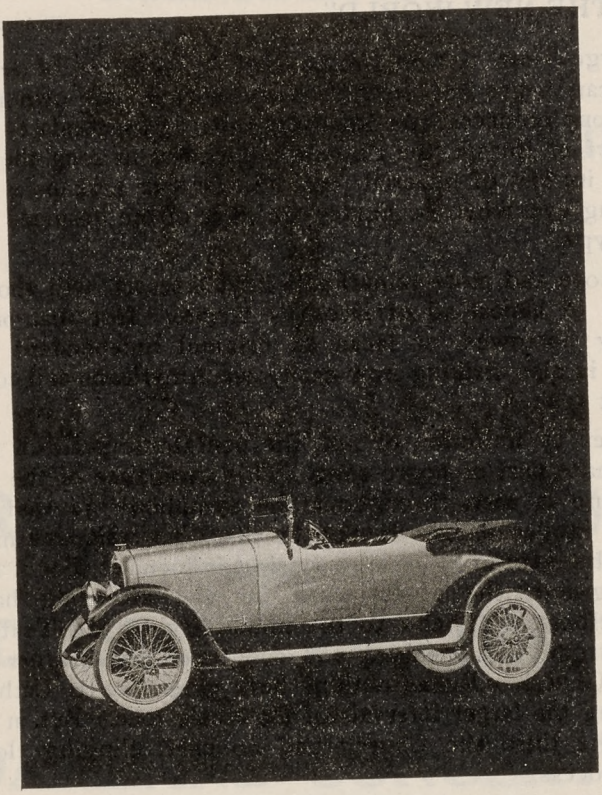
IN a large view, it would seem that by the fate of servitude the American negro has become the element in our own national life that alone produces true folk-song,—that corresponds to the peasant and serf of Europe, the class that must find in song the refuge and solace for its loss of material joys. So Dvorák perhaps is right, with a far-seeing eye, when he singles the song of the despised race as the national type.

It is more and more remarkable how a search will show the true foundation of almost all of Dvorák's themes. Not that one of them is actually borrowed, or lacks an original independent reason for being. It is also striking how easily we Americans fail to recognize an evident type.

Whether by imitation or not, the pentatonic scale of the Scotch is an intimate part of negro song. This avoidance of the seventh or leading tone is seen throughout the symphony as well as in the traditional jubilee tunes. It may be that this trait was merely confirmed in the African by foreign musical influence. For it seems that the leading-note, the urgent need for the ascending half-tone in closing, belongs originally to the minstrelsy of the Teuton and of central Europe, that resisted and conquered the sterner modes of the early Church. Ruder nations here agreed with Catholic ritual in preferring the larger intervals of the whole tone. But in the quaint jump of the third the Church had no part, clinging closely to a diatonic process.

The five-toned scale is indeed so widespread that it cannot be fastened on any one race or even family of nations. The Scotch have it; it is characteristic of the Chinese and of the American Indian. But, independently of the basic mode or scale, negro songs show here and there a strange feeling for a savage kind of lowering of this last note. The pentatonic scale simply omits it, as well as the fourth step. But the African will now and then rudely and forcibly lower it by a half-tone. In the minor it is more natural; for it can then be thought of as the fifth of the relative major. Moreover, it is familiar to us in the Church chant. This effect we have in the beginning of the *Scherzo*. Many of us do not know the true African manner, here. But in the major it is much more barbarous. And it is almost a pity that Dvorák did not strike it. A fine example is "Roll, Jordan, Roll," in E flat (that opens, by the way, much like Dvorák's first theme), where the beginning of the second line rings out on a savage D flat, out of all key to Caucasian ears.

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We soon see stealing out of the beginning *Adagio,* an eccentric pace in motion of the bass, that leads to the burst of main subject, *Allegro Molto,* with a certain ragged rhythm that we Americans cannot disclaim as a nation. The working up is spirited, and presently out of the answer grows a charming jingle that somehow strikes home.

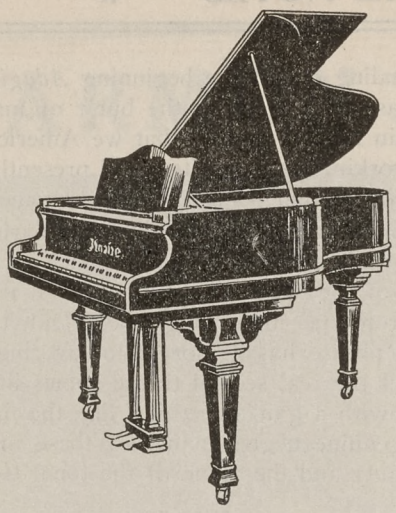
It begins in the minor and has a strange, barbaric touch of cadence. Many would acknowledge it at most as a touch of Indian mode. Yet it is another phase of the lowered seventh. And, if we care to search, we find quite a prototype in a song like, "Didn't My Lord Deliver Daniel." Soon the phrase has a more familiar ring as it turns into a friendly major. But the real second theme comes in a solo tune on the flute, in the major, with a gait something like the first.* Less and less we can resist the genuine negro quality of these melodies, and, at the same time, their beauty and the value of the tonal treasure-house in our midst.

The whole of the first *Allegro* is thus woven of three melodious and characteristic themes in very clear sonata-form. The second, *Largo,* movement is a lyric of moving pathos, with a central melody that may not have striking traits of strict African song, and yet belongs to the type closely associated with the negro vein of plaint or love-song. The rhythmic turns that lead to periods of excitement and climaxes of rapid motion, are absent in the main melody. But they appear in the episode that intervenes. Even here, in the midst, is a new contrast of a minor lament that has a strong racial trait in the sudden swing to major and, as quickly, back to the drearier mode. This is followed by a rhapsody or succession of rapid, primitive phrases, that leads to a crisis where, of a sudden, three themes sing at once, the two of the previous *Allegro* and the main melody of the *Largo,* in distorted pace with full chorus. This excitement is as suddenly lulled and soothed by the return of the original moving song.

The *Scherzo* starts in a quick three-beat strum on the chord we have pointed to as a true model trait of negro music, with the lowered leading note. The theme, discussed later in close stress of imitation, seems merely to mark the rapid swing in the drone of strange harmony. But what is really a sort of Trio (*poco sostenuto*) is another sudden, grateful change to major, perfectly true to life, so to speak, in this turn of mode and in the simple lines of the tune.

The *Scherzo* now steals in again, quite a piece, it seems, with the Trio. As the rising volume nears a crisis, the earliest theme (from the first *Allegro*) is heard in the basses. In the hushed discourse of *Scherzo* theme that follows, the old melody still intrudes. In mockery of one of

*Again, it is interesting to compare here the jubilee song, "Oh! Redeemed," in the collection of "Jubilee and Plantation Songs."



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its turns comes an enchanting bit of tune, as naive an utterance as any. But the whole is too full of folk-melody to trace out, yet is, in its very fibre, true to the idea of an epic of the people. Presently the whole *Scherzo* and *Trio* are rehearsed; but now, instead of the phase of latest melodies, is a close where the oldest theme (of *Allegro*) is rung in lusty blasts of the horns and the wood, with answers of the *Scherzo* motive.

In the last movement, *Allegro con fuoco,* appears early a new kind of march tune, that without special trick of rhythm, has the harsh note of lowered leading-note (in the minor, to be sure) in very true keeping with negro song. The march is carried on, with flowing answer, to a high pitch of varied splendor and tonal power. The second theme is utterly opposed in a certain pathetic rhapsody. Yet it rises, at the close, to a fervent burst in rapid motion. We may expect in the *Finale* an orgy of folk-tune and dance, and we are not disappointed. There is, too, a sudden rise and fall of mood, that is a mark of the negro as well as of the Hungarian. By a sudden doubling, we are in the midst of a true "hoe-down," in jolliest jingle, with that naive iteration, true to life; it comes out clearest when the tune of the bass (that sounds like a rapid "Three Blind Mice") is put in the treble. A pure idealized

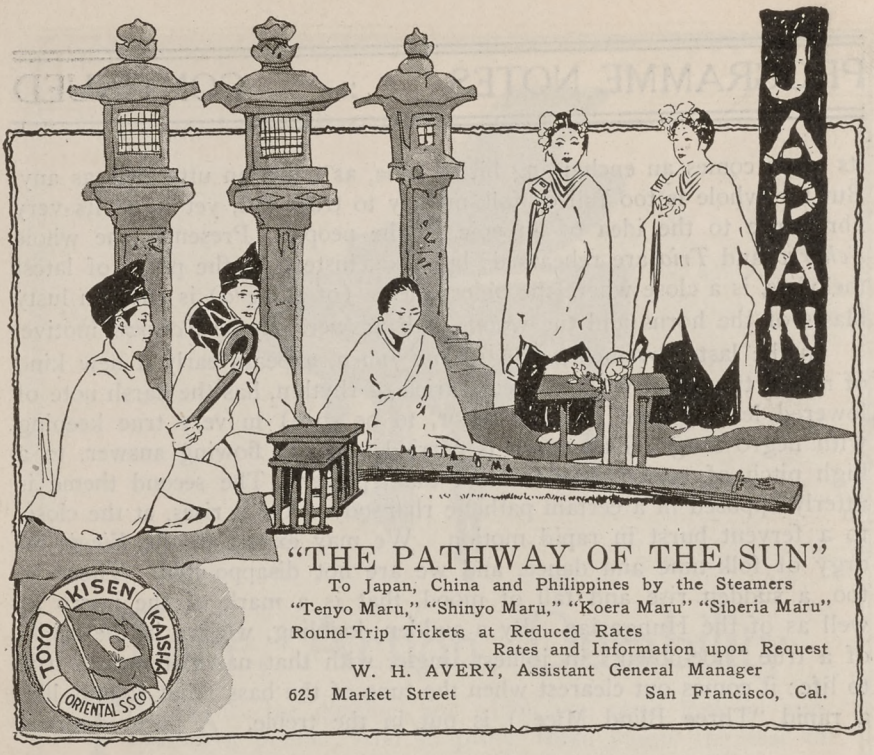
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negro dance-frolic is here. It is hard to follow all the pranks; lightly at the latest phrase descends in extending melody, a rude blast of the march intrudes in discordant humor. A new jingle of dance comes with a redoubled pace of bits of the march. As this dies down to dimmest bass, the old song from the *Largo* rings high in the wood. Strangest of all, in a fierce shout of the whole chorus, sounds twice this same pathetic strain. Later comes a redoubled pace of the march in the wood-wind, above a slower in low strings. Now the original theme of all has a noisy say. Presently the sad second melody has a full verse. Once more the *Largo* lullaby sings its strain in the minor. In the close, the original *Allegro* theme has a literal, vigorous dispute with the march phrase for the last word of all.

:: PROGRAMME NOTES ::

THE CHILDREN'S CORNER

Claude Debussy
Born Aug. 22, 1862 at St.-Germain-en-Laye

WHAT the "Scenes from Childhood" are to Robert Schumann and "The Children's Album" to Tschaikowsky, "The Children's Corner" is to Claude Debussy. The work consists of half a dozen sketches, written for piano solo, and Andre Caplet of Chicago had the happy inspiration to arrange them for orchestra. Debussy dedicates the work: "A ma chere petite Chouchou, avec les tendres excuses de son pere pour ce qui va suivre."

If you can imagine Debussy in the mood of "Alice in Wonderland," you will be the better prepared to understand this work. First comes "Doctor Gradus ad Parnassum." It is a picture of the boy's music teacher. The lad evidently studied Clementi's "Gradus;" but Debussy's sketch, while it starts pedadogically enough, has progressions and melodic hints that would have made Clementi's blood run cold.

"Jimbo's Lullaby" is an elephantine nurse-tune. The double basses suggest the soft-footed maternal elephant and the cradle is rocked to a Chinese-like melody.

"The Serenade of the Doll" is of porcelain daintiness.

"The Snow is Dancing" is Debussyan naturalism. That is to say, it is naturalism with a daintily conceited edge. The snow flakes whirl; they make patterns in the air; they lead a measure which Pavlowa's maidens might emulate.

"The Little Shepherd" is a pastoral idyll with the oboe for the ingenuous central character.

Last comes "The Golliwog's Cake Walk" and, if you know just what a Golliwog is, it will help greatly to the understanding of the music. This we do know of him; he is capable of a "grande passion;" for Debussy makes him sing one of the great themes from "Tristan."

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PROGRAMME NOTES :: By Philip H. Goepp

SYMPHONIC POEM, "MAZEPPA"
(After Victor Hugo)

Franz Liszt
(1811-1886)

"MAZEPPA," the sixth of Liszt's symphonic poems, was first conceived as a piano etude. After undergoing several revisions in this form, it was finally converted into a symphonic poem for orchestra in 1850, at Weimar. The first performance occurred at Weimar, April 16, 1854, under Liszt's direction.

The printed score contains, with the quotation, "Away! Away!" (from Byron's "Mazeppa") the entire poem of Victor Hugo from the latter's "Les Orientales." Hugo's work is divided into two parts. The first concerns itself with the story of Mazeppa.* In the second the poet applies the story in allegory to the life of a genius:

"So when a poor mortal whose brain the gods addle,
O Pegasus! finds himself bound to thy saddle,
His fate is as meet."

Instead of quoting here the poem of Hugo, which is very long, we append a condensed version by Liszt himself (published by him for the first performance), based on the second part of Hugo's work. The translation and annotation is by Bernard Strum.

"There is a cry—

As a wailing cry marks the awakening of man to life, so also, the first stammer of the genius, goaded on by the flaming spur, is often a cry of pain. This cry usually spreads terror about him. It is sought to bind him; bands of iron and bands of flowers, bands of gold and bands of thorns are combined to hold him quiet, mute.

"Around his swollen limbs the cords are tied,
And like a serpent's coils intensified
Their pressure and their sting.

There are always dwarfs enough to bring the giant down and bind him. But the genius escapes them, carried to far distant horizons, which their dim vision can not discern.

"His wandering eye then flashes—

Attracted by this flashing eye, the birds of night and the birds of prey draw near. These are the unchaste dreams and cruel illusions that pursue him, while

"He, bleeding, deaf to their exultant cry,
Gazes and wonders who, athwart the sky,
That great, black fan has spread.

Soon he collapses and now they triumphantly exclaim:

*Ivan Stephanovitch Mazeppa was born in 1640 at Mazepintzi, Russia. He was a page at the court of John Casimir, King of Poland. On account of an affair with the wife of a magnate, the latter had him bound naked to the back of his own horse, which being given its liberty, carried him far southward across the steppes and finally brought him to the Ukraine. Here, having recovered from the effects of the tortures and horrors through which he had passed on his involuntary ride, he joined the Cossacks and soon afterwards became their Hetman or chief. He died in 1709. Beside the poems of Byron and Hugo, Mazeppa has been made the hero of a romance and a drama.

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"There, naked, wretched lies he now—

But those that rejoice in contemplating the genius prostrated, spent, or wholly overthrown, where vulgar creatures gather round him and where

"Many an eager beak would pluck his tear-burned eyes
From out their sockets.

They do not know that

"His savage greatness springs from his defeat,

That one day he will be

"Great to the dazzled eyes,

and that after having been overwhelmed by pain, and grief, and sorrow, the moment will come when, as with a powerful mane, he will fling far from grief and despair, frivolity, lust and luxury, and drawing himself up like a lion awakening from a dream, cast a clear, sharp look toward the past and into the future, and measuring the distance for a spring, burst his chains,

"And arise, a king."

Technically, Liszt's work is treated in much the same manner as his "Les Preludes," i.e., there is one dominating theme that is made to

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1. Overture, "Mignon" ..... THOMAS
2. *a.* Andante (for Strings, Op. 11) ..... TSCHAIKOWSKY
   b. "Träumerei" ..... SCHUMAN
3. Italian Capriccio ..... TSCHAIKOWSKY
4. Valse Triste ..... SIBELIUS
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undergo various changes to conform with the several moods of the program.

The work, which is divided into three (continuous) sections, begins (D Minor, 6-4) with an abrupt dissonant chord like the crack of a whip followed by a long triplet passage in the strings, descriptive of the wild trampling of the steed. This is all introductory and leads to the exposition of the "Mazeppa" motive, intoned by the basses and trombones:

This theme is developed at some length. There are also introduced some shorter counter motives. A change in rhythm (2-2) brings the chief theme in the winds.

It will be noticed that the theme in the woodwinds though differing decidedly in mood, is, in its general outline, closely related to the theme of the "Mazeppa" motive.

A short *Andante* section (4-4) presents the chief theme "quasi recitative."

The concluding section (*Allegro marziale,* 2-2) is made on a new theme. There are occasional reminders of the chief theme in this part. A stirring, characteristic Cossack rhythm brings the triumphant close.

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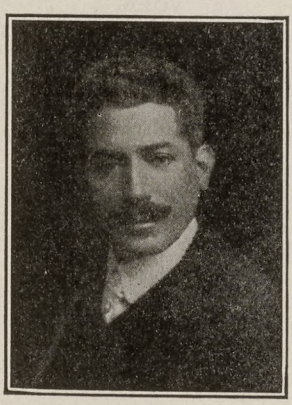
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Variations on a Theme
by *Joseph Haydn*, op. 56 A

Johannes Brahms
Born May 7, 1833; Hamburg
Died April 3, 1897; Vienna

Brahms wrote these variations in 1873, and they were given production at a Philharmonic concert at Vienna, November 2, in the same year, under the direction of Otto Dessoff. The work had also been written by the German master for two pianos, and it was this edition that came to publication first (November, 1873), the orchestral version not being brought out until January, 1874.

The theme of the composition is the Chorale St. Antoni, which Brahms—according to the title of this work—evidently believed to be by Joseph Haydn. There is, however, no reason to be certain that the subject of the variations really was the original work of Haydn. It forms the second of four movements of a Divertimento written for two oboes, two horns, three bassoons and serpent. On the title-page of the Divertimento, the manuscript of which is in the Royal Library at Berlin, there stands the inscription,

"Divertimento mit dem Chorale St. Antoni."

Brahms has scored his composition for two flutes, piccolo, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, kettledrums, triangle and strings.

Kol Nidrei
for Violoncello and Orchestra, op. 47

Max Bruch
Born January 6, 1838; Cologne

HORACE BRITT, Soloist

The Kol Nidrei is a Hebrew chant recited in the synagogues at the beginning of the evening service on the Day of Atonement, and takes its name from its two opening words. The music may not be note for note the same in all places, but the traditional formula is preserved everywhere.

Prelude to "Die Meistersinger von Nurnberg"

Richard Wagner
Born May 22, 1813; Leipsic
Died February 13, 1883; Venice

The overture begins (**Sehr mässig bewegt**, C major, 4-4 time) with the grandiose theme typical of the Mastersingers. After this has been heard there is brought forward a tender little theme (flute and clarinet) suggestive of the romance of Eva and her lover, Walther. This lasts only for fourteen measures, and another theme characteristic of the Mastersingers appears in the winds, the motive of which is intended to depict the banner of the Mastersingers, whereon is emblazoned King David playing the harp. At length there appears (in the first violins) a theme taken from the prize-song, intended to represent the love of Eva and her knightly Walther. The passionate expression of this division is suddenly interrupted by a new section, in which there is a humorous treatment of the opening subject in jerky staccato notes played by the wood-wind. Soon there is a thunderous outburst in which the massive subject of the Mastersingers appears in the brass **fortissimo**. This leads into a remarkable contrapuntal combination of the three principal themes, a restatement of the "Banner" motive in the brass, and a concluding presentation of the imposing subject with which the overture opened.

Symphony No. 2
in E minor, op. 27

Sergei Wassiliewitsh Rachmaninow
Born April 1, 1873, Novgorod

Analytical Notes by Mr. Philip H. Goepp

I. The slow, solemn prelude (**Largo**) begins with the chief phrase of the movement in lowest strings to ominous chords, and treats it with passionate stress until the main pace (**Allegro moderato**). Here the violins sing (**molto espressivo**) the main allegro theme against a stately march of harmonies.

The second theme, dual in melody, begins above with a short, simple, but strongly characteristic phrase (merely the third and fifth of the major chord, moving down a tone and up again). Chanted as it were in higher reeds, it is immediately followed—and accompanied—by an expressive manner in the strings. This is presently buried in a garland of melody woven mainly from the first theme. The entrance of the two chief melodic subjects is repeated, as usual.

The main figure of the plot that follows is the first melody, now in slow, graceful notes, now in hurried, feverish mood, though the brief second motive moves constantly here and there.

One final figure cannot be ignored—proves, indeed, almost the hero of the story. It is a short, nervous, upward phrase, drawn from the first two notes of the prelude; it is also part of the first allegro theme.

To be sure, the current of passion is all uttered in the strain of the main melody of the prelude—that at the outset was pregnant with feeling. At the crisis this breaks forth, answered now by the second (**Allegro**) theme, in hurried pace, chanted by stentorian brass and wood. There is a moment of exultation before a return of the first allegro theme. Another passionate height precedes the return of the second theme, now heralded by the largo melody. The full tranquil verse is followed as before by expressive strains of the main tune. The end is a final paroxismal outburst of the passionate phrase.

II. The second movement (**Allegro molto**) is a complete change from introspection and passion to an abandon as of a primitive dance. Strings stir the feet; the horns blow the first motive of the savage tune; the upper woods fall in with a dashing jingle—like a stroke of cymbals in itself. In the answer comes the former short, nervous phrase that gets a new touch of bizarre by leaping a seventh from the tonic note.

In this figure that moves throughout the symphony we seem to see an outward symbol of the inner connection. The **Glockenspiel** (bells) soon lend a festive ring to the main tune.

There is a brief episode in the major, of tuneful song, a duet of rising and descending strains in lessened pace (**Moderato**) that seem again to belong to the text of the first movement. When the dance returns, there is, instead of discussion, a mere extension of the main motive in full chorus.

But here in the midst the balance is more than restored. From the dance, that ceases abruptly, we go straight to school, or rather cloister. On our recurring, nervous phrase a fugue is rung with all pomp and ceremony (**meno mosso**); and of the dance there are mere faint echoing memories, when the fugal text seems for a moment to weave itself into the first tune. Instead there comes into the midst of the sermon a hymnal chant, blown very gently by the brass, while other stray voices are running lightly on the thread of the fugue. There is, to be sure, a subtle, playful suggestion of the dance tune somehow in the air.

A final blast of the chant in a tempest of the fugue brings us back to the full verse of the dance. But before the end the chant and fugue return to chill the festivity, and the figures steal away in solemn stillness.

III. The **Adagio** has one principal burden of song, first borne by the violins. Then the clarinet joins in a kind of quiet madrigal of tender phrases. The first melody returns as a climatic refrain.

In quicker drive the original (**Largo**) motive of the Prelude has a kind of fugal episode, that gives a foil of meditation to the main lyric song.

IV. In the Finale we return to the dance that was interrupted, with a new trip and a new tune. And again here is the pervading phrase that we had in the beginning and in the fugue. But a verse of the new dance is hardly over before we catch echoes of the old one and a suggestion of the former chant also—lightly and fleetingly—but not to be mistaken. Indeed almost all the melodic figures re-enter in the Finale.

Here is a lyric mood mingled with the dance, that sings a conclusive strain of the adagio melody, and then follows with the latter itself. We feel the mutual kinship more and more of all the pathetic themes. There is a striking blending of song and the dance in this Finale; and there is a third phase, of introspection, in which still other former figures recur (especially the first of the original Prelude).

Before the last refrain of the Finale dance tune, the brass blows the chant somewhat as in the second movement. There is a striking sense of close coherence in this **reprise**, as we might call the Finale, of the whole symphony. Thus the chant evidently is identical with the second allegro theme of the first movement.

In the big conclusion the adagio melody sings fervently against the trip of the Finale dance.

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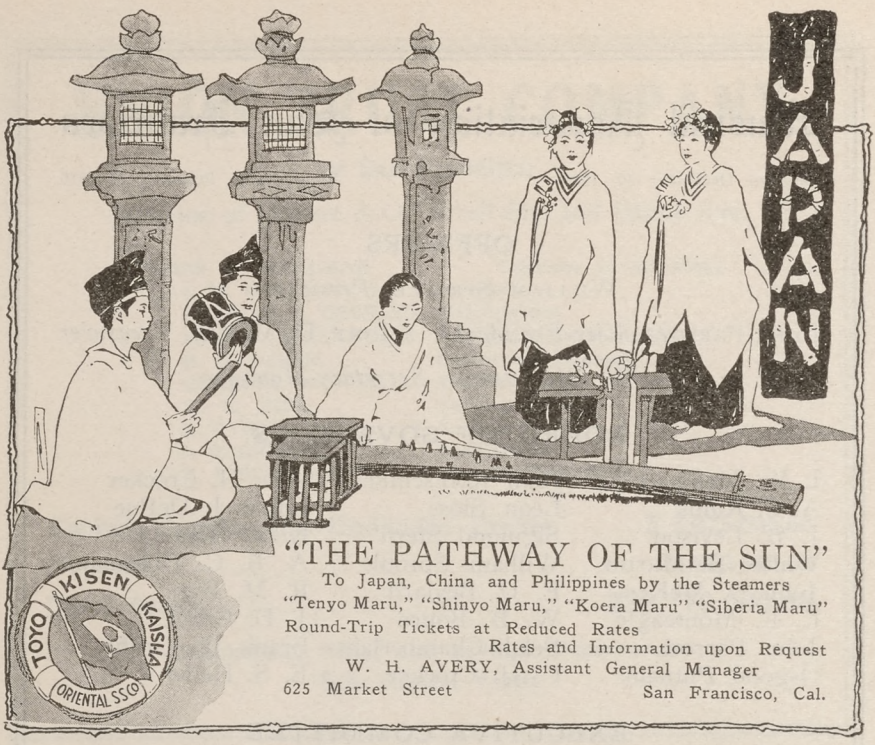
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PROGRAMME NOTES :: By Carlo Fischer

OVERTURE TO "MIGNON"

Ambroise Thomas
Born Aug. 5, 1811, at Metz
Died Feb. 12, 1896, at Paris

"MIGNON," by Ambroise Thomas, a French composer, is an opera based upon Goethe's "Wilhelm Meister." The overture is full of the grace and delicacy for which Thomas' music is celebrated, and contains the principal themes of the opera, notably Mignon's aria, "Knowest Thou the Land," and Filina's dashing "Polonaise."

ANDANTE CANTIBILE, FROM STRING QUARTET, OP. 11

Peter Iljitsch Tschaikowsky
Born May 7, 1840, at Kamsko-Votinsk
Died Nov. 6, 1893, at St. Petersburg

THIS exquisite composition is the slow movement of the celebrated Russian composer's, Tschaikowsky first string quartet (D major), written in 1871. It is based upon a folk-song sung by a plasterer who was at work in the composer's house, and is found in Rimsky-Korsakow's collection of national Russian songs.

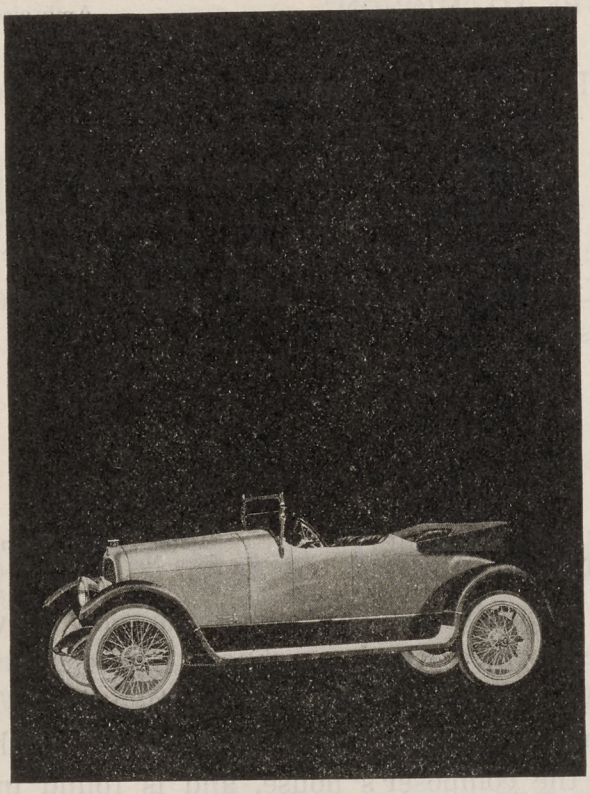
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PROGRAMME NOTES :: By Felix Borowski

"TRÄUMEREI"

Robert Schumann
Born June 8, 1810, at Zwickau
Died July 29, 1856, at Endenich

THIS popular selection and the accompanying "Romanza" have been familiar for so long a time as to remove the necessity for any present description. "Träumerei" (Reverie) is from the volume of thirteen pieces for pianoforte solo to which Schumann gave the title "Kinderscenen" (Childhood-scenes, opus 15); the "Romanza," which serves as a trio—being both preceded and followed by "Träumerei," is from the "Album for the Young" (forty pieces for pianoforte solo, opus 68). Schumann described the "Kinderscenen" as "reminiscences written for older ones," and the "Album for the Young" ("Christmas Album") as containing "anticipations, presentiments, future conditions, which fill the minds of the younger ones."

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ROUMANIAN RHAPSODY, A MAJOR, OPUS 11, NO. 1

Georges Enesco

Born Aug. 7, 1881, at Cordaremi (Roumania)

THE composer of this work—the son of a Roumanian farmer—displayed gifts for music, and particularly for violin-playing, early in life. He was only seven when a musician persuaded the elder Enesco to take his son to the Vienna Conservatory, directed by Joseph Hellmesberger. That musician declined at first to consider the application of so young a student; but, prevailed upon to hear the boy, he was impressed with his talent, and admitted him to the classes of the institution. Enesco carried away the first prizes for harmony and violin playing when he was eleven. Later the boy was taken to Paris, where, in the Conservatoire, he studied composition with Gabriel Faure, and violin with Martin Marsick. He took a second accessit for counterpoint and fugue, and a first prize for violin playing two years later. Even as a student

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Friday Afternoon, November 9, at 3 o'clock

Sunday Afternoon, November 11, at 2:30 o'clock

PROGRAMME

1. Symphony No. 2, D Major.....BRAHMS

   Allegro non troppo
   Adagio non troppo
   Allegretto grazioso, quasi andantino
   Allegro con spirito

(INTERMISSION)

2. En Saga .....SIBELIUS

3. Overture, Gwendoline .....CHABRIER

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Enesco made a successful debut as a composer with his "Poeme Roumain," which Edouard Colonne, who was interested in the young musician's gifts, produced at a Chatelet concert, February 6, 1898.

The Roumanian composer's principal works for orchestra are: "Poeme Roumain," Opus 1; Pastorale Fantaisie; two Symphonies; Suite, Opus 9; Symphony for two flutes, oboe, English horn, two clarinets, two bassoons, two horns; Three Roumanian Rhapsodies, Opus 11; Symphonie concertante for violoncello and orchestra. His chamber music includes two sonatas for piano and violin, and a quintet.

Enesco's three Roumanian Rhapsodies are respectively in the keys of A major, D major and G minor. The first is dedicated to B. Croce-Spinelli. The composer conducted two of these works at a concert given by the violoncellist, Pablo Casals, at the Salle Gaveau, Paris, February 7, 1908. The A major Rhapsody is scored for three flutes

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PROGRAMME NOTES :: By Carlo Fischer

VALSE TRISTE

Jean Sibelius
Born Dec. 8, 1865, at Tavastehus

THIS waltz is from the incidental music to a drama entitled "Kuolema," and illustrates the scene in which a dying woman rises from her bed to dance with the spirits of departed friends. At the height of her frenzy someone knocks; the music is silent; the woman shrieks, for the visitor is Death.

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"LES PRELUDES"

Franz Liszt
Born Oct. 22, 1811, at Raiding
Died July 31, 1886, at Bayreuth

"LES PRELUDES" is based upon a poem of the same name by Alphonse Lamartine. As a preface to his score Liszt wrote the following paraphrase of the poem:

"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break?—a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly

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Sunday Afternoon, November 18, 2:30 o'clock

PROGRAMME

1. Overture, "Ruys Blas" ..... MENDELSSOHN
2. "Le Deluge" ..... SAINT-SAENS
   (Violin Obbligato—LOUIS PERSINGER)
3. L'Arlesienne Suite ..... BIZET
4. Serenade ..... MOSKOWSKY
5. Four Hungarian Dances ..... BRAHMS
6. Overture, "Tannhaüser" ..... WAGNER

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quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength."

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CORT THEATRE

PROGRAMME

1. BRAHMS.....Symphony No. 2, D Major

   Allegro non troppo
   Adagio non troppo
   Allegretto grazioso, quasi andantino
   Allegro con spirito

(INTERMISSION)

2. SIBELIUS.....Tone Poem, "En Saga"

3. WAGNER.....Prelude to "Die Meistersinger von Nurnberg"

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PROGRAMME NOTE :: By Philip Hale

SYMPHONY NO. 2, IN D MAJOR, OP. 73

Johannes Brahms
Born at Hamburg, May 7, 1833
Died at Vienna, April 3, 1897

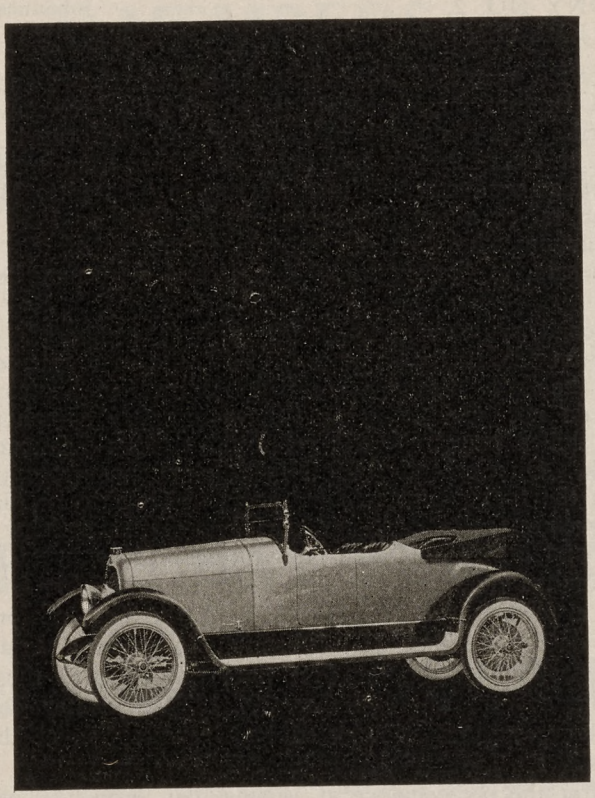
CHAMBER music, choral works, pianoforte pieces and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript and with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. But no one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, in D major, was composed, probably at Portschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff and Franck. On September 19 Mme. Schumann wrote that he had written out the first movement, and early in October he played to her the first movement and a portion of the last. The symphony was played by Brahms and Ignaz Brull as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the date of the first performance, the announced date December 11. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30, 1877. Richter conducted it. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878. The review written by Eduard Hanslick after the performance at Vienna may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibilty of anything new in the symphonic form,—i.e., new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and

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dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an *Allegro moderato* in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last measures of this movement expire in flashes of new melodic beauty. A broad singing *Adagio* in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a *Presto* in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a comparison to the first symphony of Brahms, and thus it appears to the public.* The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the re-

*Spitta spoke of the second symphony as a sort of parody of the first. It is thought by some who were intimate with Brahms that the idea of the second was coexistent with that of the first.



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proach made against it by Victorin Joncieres,—that it is full of brush-wood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this *Allegro,* is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The *Adagio* is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahm's second to his first. The one in C minor is epic, the one in D major is a fairy-tale. When Bulow wrote that Brahms was an heir of Cherubini, he referred to the

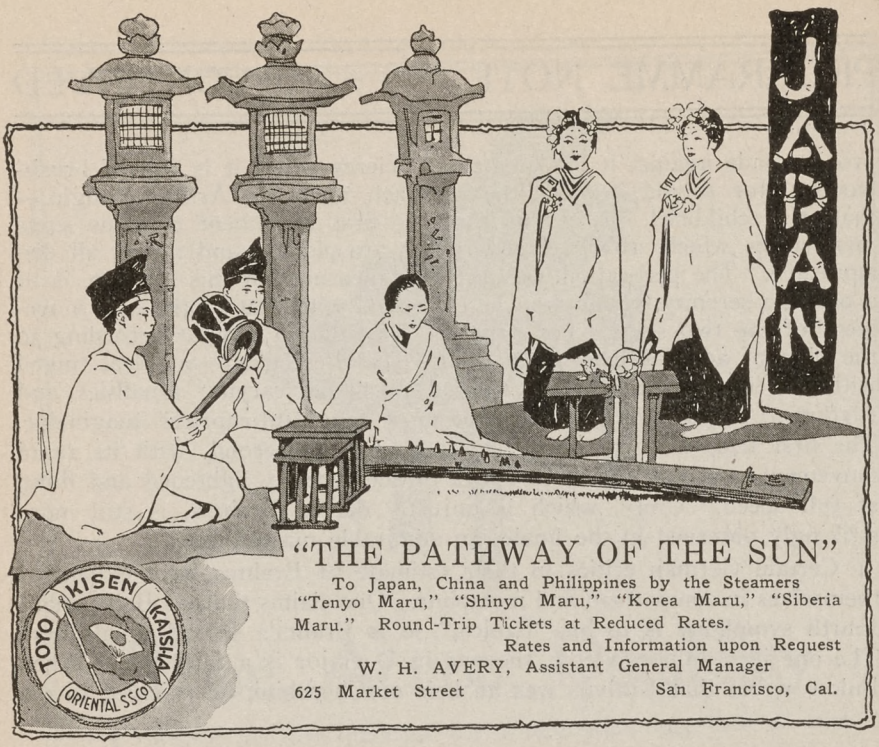
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delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"Far above all the symphonies of Schumann."

This symphony was first played in this country at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums and strings.

PROGRAMME NOTES :: By Felix Borowski

TONE POEM, "EN SAGA"

Jean Sibelius
Born Dec. 8, 1865, at Tavastehus, Finland

THIS composition by Sibelius was published in 1903 and it received its first performance in America in Chicago, April 29, 1904. The conductor upon that occasion was Theodore Thomas.

The composer has not given any indication as to the story or legend which serves as the basis of his work. Mrs. Rosa Newmarch writing of "En Saga" says, "Unfortunately it belongs to that baffling and unsatisfactory class of symphonic poems which composers issue to the world without any frank indication of their literary basis. The music certainly suggests the recital of some old tale in which the heroic and pathetic elements are skilfully blended, while the title indicates that it belongs to Scandivanian rather than to Finnish history." Dr. Walter Niemann perceives in Sibelius' symphonic poem a tone picture of the present lot of his people. "We do not need a 'program' for his 'Saga' to tell us every moment what hovered before the composer. Only one thing characteristic of the young Norse school is lacking in his works —the cheerful, joyous elment."

"En Saga" is scored for two flutes (one interchangeable with a piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, bass drum, cymbals, triangle, strings. Kettledrums are not employed at all.

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PRELUDE TO "DIE MEISTERSINGER VON NURNBERG"

Richard Wagner
Born May 22, 1813, at Leipzig
Died Feb. 13, 1883, at Venice

THE plan of "Die Meistersinger" first occurred to Wagner in 1845 at Marienbad, whither he had retired to rest after the composition of 'Tannhäuser." The composer himself explained how he was led to the creation of the opera:

"Immediately after the composition of 'Tannhäuser' I had an opportunity to make an excursion, for my recreation, to a Bohemian watering place. Here, as always, when I escaped the atmosphere of the footlights and my official duties, I soon felt relieved and happy; for the first time a kind of gaiety peculiar to my character assumed an artistic form. With almost arbitrary deliberateness I had been gradually making up my mind to choose a comic subject for my next opera. I remember that I was assisted in this intention by the well-meant advice of good friends who wished me to compose an opera of a lighter character which might help to introduce me to the German theaters, and thus lead up to a financial success, the need of which had begun to assume a threatening importance. As with the Athenians a merry satyr-play followed the tragedy, so, during that excursion, I suddenly conceived the idea of a comic play that might follow my Minstrels' Contest in the Wartburg as a significant satyr-play.

"This was the Mastersingers of Nuremburg, with Hans Sachs at their head. Scarcely had I finished the sketch of this plot when the plan of 'Lohengrin' began to occupy my attention, and it left me no peace until I had worked it out in detail. This was done during the same short summer excursion in disobedience to the order of my physician not to busy myself with such things."

In 1861-62 Wagner began serious work upon the poem of "Die Meistersinger" in Paris, after the stupendous fiasco which had followed the attempt to bring about a performance of "Tannhäuser" in that city. This text was printed for private circulation in 1862, but considerable alterations were made in the final version. In February of that year Wagner took up his residence at Biberich on the Rhine to begin the composition of the music, he being at that time almost fifty years of age. From Biberich Wagner betook himself and his score to Penzing, near Vienna; but his Viennese creditors began to grow importunate, and the composer then retired to Switzerland, where he stayed with his friends, the Willes, at their villa at Mariafeld. Here much of "Die Meistersinger" was written, and parts of it were played to Frau Wille

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by Wagner. The completion of the opera was brought about at Triebschen, near Lucerne, October 20, 1867.

That production of "Die Meistersinger" took place June 21, 1868. Many of the foremost musicians in the world occupied places in the house. Wagner sat with the King of Bavaria in the royal box. The performance began at half-past five, and did not end until ten minutes past ten. The enthusiasm of the public was extraordinary, and at the instigation of the King, Wagner, who disliked acknowledging public homage, bowed from his place in the box.

The introduction to the opera was performed before the complete work was produced. The first interpretation of it took place at a concert given by Wagner's friend, Wendelin Weissheimer, at the Gewandhaus, Leipzig, November 1, 1862. Of the eight works performed at this concert five were by Weissheimer, one by Liszt—the A major concerto for piano, played by Hans von Bülow—and Wagner contributed two compositions, the prelude to "Die Meistersinger" (which opened the concert) and the overture to "Tannhäuser" (which closed it). There were but few people in the house, but those who were present applauded rapturously the works of Wagner—these were conducted by the composer—and thep relude to "Die Meistersinger" had to be repeated. Weissheimer asserted that Wagner composed the Introduction to the opera before any other portion had been written; but there are difficulties in the way of an acceptance of this statement.

The piece begins (*sehr massig bewegt,* C major, 4-4 time) with the

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PROGRAMME

1. Symphony No. 4, D Minor, Op. 120.....SCHUMANN
   - Introduction—Allegro
   - Romanza
   - Scherzo
   - Finale

2. Symphonic Poem, "Lamia" .....FREDERICK VECH
   (After a poem by Keats)

3. Third Suite .....TSCHAIKOWSKY

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grandiose theme typical of the Mastersingers. After this had been heard there is brought forward a tender little theme (flute and clarinet) suggestive of the romance of Eva and her lover, Walther. This lasts only for fourteen measures, and another theme characteristic of the Mastersingers appears in the wind, the motive of which is intended to depict the banner of the Mastersingers, whereon is emblazoned King David playing the harp, an outward and visible emblem of the pride and dignity of the Corporation. There is much working over of this majestic subject; and, at length, there appears (in the first violins) a theme taken from the prize-song, and intended to represent the love of Eva and her knightly Walther. The passionate expression of this division is suddenly interrupted by a new section, in which there is a humorous treatment of the opening subject in jerky staccato notes played by the woodwind. Soon there is a thunderous outburst in which the massive subject of the Mastersingers appears in the brass *fortissimo*. This leads into a remarkable contrapuntal combination of the three principal themes, a restatement of the "Banner" motive in the brass, and a concluding presentation of the imposing subject with which the Prelude opened.

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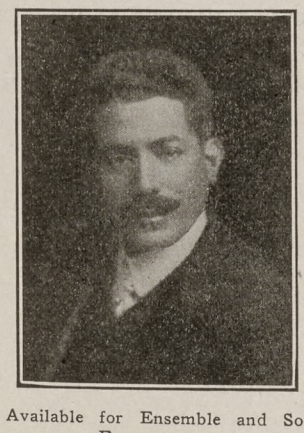
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The San Francisco Symphony Orchestra

Programme

November 15, 1917

SEVENTH 

SEASON

1917 - 1918

Alfred Hertz - - Conductor

Palo Alto Concert

Assembly Hall—Stanford University

CONCERNING HORACE BRITT

HORACE BRITT was born in Antwerp, Belgium, of Belgian parents. He was brought up in Paris where he studied violoncello under Jules Delsart and harmony under Albert Lavignac, at the National Conservatory. He graduated at the age of fourteen, winning the first prize for violoncello playing. Subsequently he appeared as soloist in Paris with the Lamoureux and Colonne Orchestras and in Belgium with the Royal Orchestras of Brussels and Antwerp. This was followed by a concert tour through England.

The London Musical Standard wrote of him: "He is a violoncellist of genius. He possesses a broad and powerful tone, and an emotional conception of music such as one only finds in a great artist. He will assuredly make as great a name for himself in London as he has in Paris."

Following his successes as soloist, Horace Britt gained an enviable reputation as an orchestral player. Among the world renowned conductors under whose baton he has played may be included:

Edouard Colonne, Theodore Thomas, Gustav Mahler, Alfred Hertz, Arthur Nikisch, Felix Weingartner and Arauro Toscanini. He also gained early experience in the art of conducting. When barely twenty years of age he conducted at the late Theatre d'auditions in Paris, an artistic venture established under the auspices of Jules Massenet, Theodore Dubois, Chaminade, Francois Coppee, Victorien Sardou and other prominent composers and dramatists. Of his work as a conductor the Paris Figaro says:

"The orchestra of the Opera-Comique, under the brilliant leadership of Horace Britt, contributed in no small degree to the success of the work."

Horace Britt first appeared in America as soloist with the Theodore Thomas Orchestra, and later with the Philadelphia Orchestra (while principal cellist of that organization) and subsequently became principal cellist with the Metropolitan Opera House Orchestra. Later he joined the New York Philharmonic Orchestra under Gustav Mahler. After the latter's death, Horace Britt went to Boston, where he became one of the conductors of the Boston Opera House.

During the Panama-Pacific International Exposition, Mr. Britt appeared as soloist at one of the Festival concerts under the direction of Camille Saint-Saëns, at which he performed the illustrious master's celebrated concerto in A minor. At the close of the Exposition Mr. Britt was induced to remain in San Francisco as principal cellist of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz.

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PALO ALTO CONCERT

1917—SEVENTH SEASON—1918

ASSEMBLY HALL

STANFORD UNIVERSITY

THURSDAY EVENING, NOVEMBER 15, 8:15 O'CLOCK

SOLOIST—HORACE BRITT—VIOLINONCELLIST

PROGRAMME

1. RACHMANINOW.....Symphony, E Minor, Op. 27
   - Largo—Allegro Moderato
   - Allegro Molto
   - Adagio
   - Allegro Vivace

(INTERMISSION)

2. BRUCH.....“Kol Nidrei,” for Violoncello and Orchestra, Opus 47

MR. HORACE BRITT

3. BIZET.....Suite No. 1, “L’Arlesienne”
   - Prelude
   - Minuette
   - Adagietto
   - Carillon

4. WAGNER.....Overture, “Tannhäuser”

At the conclusion of the program the National Anthem will be played

PROGRAMME NOTE :: By Philip H. Goepp

SYMPHONY No. 2, In E Minor, Op. 27

Sergei Wassiliewitsh Rachmaninow,
Born April 1, 1873, at Novgorod.

RACHMANINOW, the Russian composer, pianist and conductor, was born on a government estate in Russia. His wonderful talent for music was soon recognized and carefully developed. He studied in the conservatory of St. Petersburg and Moscow (piano and theory) and received the gold medal as scholar of composition for his one-act opera, "Aleka."

He was appointed conductor of Russian opera at the Imperial Theatre of Moscow in 1904. After two very successful years in that capacity, he decided to devote all his time to composition, and took up his abode in Dresden—returning to Russia occasionally as guest and conducting the symphony concerts of the Imperial Musical Association of St. Petersburg and the Moscow Philharmonic Association.

The Second symphony, in E minor, was written in Dresden, and was performed with unusual success under the direction of the composer in St. Petersburg, Warsaw and Moscow.

On December 4, 1909, Rachmaninow appeared with the Philadelphia Orchestra, playing a group of his piano compositions and conducting the performance of this symphony. The analytical notes which follow were written for that program by Mr. Philip H. Goepp:

I. The slow, solemn prelude (*Largo*) begins with the chief phrase of the movement in lowest strings to ominous chords, and treats it with passionate stress until the main pace (*Allegro moderato*). Here the violins sing (*molto espressivo*) the main allegro theme against a stately march of harmonies.

The second theme, dual in melody, begins above with a short, simple, but strongly characteristic phrase (merely the third and fifth of the major chord, moving down a tone and up again). Chanted as it were in higher reeds, it is immediately followed—and accompanied—by an expressive manner in the strings. This is presently buried in a garland of melody woven mainly from the first theme. The entrance of the two chief melodic subjects is repeated, as usual.

The main figure of the plot that follows is the first melody, now in slow, graceful notes, now in hurried, feverish mood, though the brief second motive moves constantly here and there.

One final figure cannot be ignored—proves, indeed, almost the hero of the story. It is a short, nervous, upward phrase, drawn from the first two notes of the prelude; it is also part of the first allegro theme.

To be sure, the current of passion is all uttered in the strain of the

main melody of the prelude—that at the outset was pregnant with feeling. At the crisis this breaks forth, answered now by the second (*Allegro*) theme, in hurried pace, chanted by stentorian brass and wood. There is a moment of exultation before a return of the first allegro theme. Another passionate height precedes the return of the second theme, now heralded by the largo melody. The full tranquil verse is followed as before by expressive strains of the main tune. The end is a final paroxismal outburst of the passionate phrase.

II. The second movement (*Allegro molto*) is a complete change from introspection and passion to an abandon as of a primitive dance. Strings stir the feet; the horns blow the first motive of the savage tune; the upper woods fall in with a dashing jingle—like a stroke of cymbals in itself. In the answer comes the former short, nervous phrase that gets a new touch of bizarre by leaping a seventh from the tonic note.

In this figure that moves throughout the symphony we seem to see an outward symbol of the inner connection. The *Glockenspiel* (bells) soon lend a festive ring to the main tune.

There is a brief episode in the major, of tuneful song, a duet of rising and descending strains in lessened pace (*Moderato*) that seem again to belong to the text of the first movement. When the dance returns, there is, instead of discussion, a mere extension of the main motive in full chorus.

But here in the midst the balance is more than restored. From the dance, that ceases abruptly, we go straight to school, or rather cloister. On our recurring, nervous phrase a fugue is rung with all pomp and ceremony (*meno mosso*); and of the dance there are mere faint echoing memories, when the fugal text seems for a moment to weave itself into the first tune. Instead there comes into the midst of the sermon a hymnal chant, blown very gently by the brass, while other stray voices are running lightly on the thread of the fugue. There is, to be sure, a subtle, playful suggestion of the dance tune somehow in the air.

A final blast of the chant in a tempest of the fugue brings us back to the full verse of the dance. But before the end of the chant and fugue return to chill the festivity, and the figures steal away in solemn stillness.

III. The *Adagio* has one principal burden of song, first borne by the violins. Then the clarinet joins in a kind of quiet madrigal of tender phrases. The first melody returns as a climatic refrain.

In quicker drive the original (*Largo*) motive of the Prelude has a kind of fugal episode, that gives a foil of meditation to the main lyric song.

IV. In the Finale we return to the dance that was interrupted, with a new trip and a new tune. And again here is the pervading phrase that we had in the beginning and in the fugue. But a verse of the new dance is hardly over before we catch echoes of the old one and a suggestion of the former chant also—lightly and fleetingly—but not to be mistaken. Indeed almost all the melodic figures re-enter in the Finale.

Here is a lyric mood mingled with the dance, that sings a conclusive strain of the adagio melody, and then follows with the latter itself. We feel the mutual kinship more and more of all the pathetic themes. There is a striking blending of song and the dance in this Finale; and there is a third phase, of introspection, in which still other former figures recur (especially the first of the original Prelude).

Before the last refrain of the Finale dance tune, the brass blows the chant somewhat as in the second movement. There is a striking sense of close coherence in this *reprise*, as we might call the Finale, of the whole symphony. Thus the chant evidently is identical with the second allegro theme of the first movement.

In the big conclusion the adagio melody sings fervently against the trip of the Finale dance.

:: PROGRAMME NOTES ::

"KOL NIDREI," FOR VIOLONCELLO AND ORCHESTRA, OPUS 47

Max Bruch

Born Jan. 6, 1838, at Cologne

THE Kol Nidrei is a chant which is recited in synagogues at the beginning of the evening service on the Day of Atonement, the most solemn festival of the Jewish race, and takes its name from its two opening words. In this melody the congregation repent all vows, oaths and anathemas made, and beg them to be absolved and annulled; these vows were those made by individuals, and which at times led to rashness. Orientals had been addicted to making such vows, and they were either foolishly made, forgotten or not kept. It was this character of vow from which the penitent in this prayer sought absolution. The melody, however, has in time developed itself as representing the spirit of the entire festival day.

While it is probable that no two synagogues chant the melody, note for note the same, the traditional formula is preserved everywhere. The

structure is simple, the melody being an intermingling of simple cantillation with rich figuration. The opening is what the masters of Catholic song term a "Pneuma" or soul breath. Instead of announcing the opening words in a monotone, there was a long sighing tone used in the melody, falling to a lower note and rising again,—as if only sighs and sobs could find utterance, before the officiant brought himself to inaugurate the dread Day of Atonement. There is a similarity of the strain with the first five bars of Beethoven's C sharp minor quartet, Opus 131, period 6, and there are strong similarities in some of the Gregorian chants of the Catholic Church.

SUITE NO. 1, "L'ARLESIENNE"

Georges Bizet
Born Oct. 25, 1838, at Paris
Died June 3, 1875, at Bougival (near Paris)

THIS is the first of two groups of movements arranged for concert purposes from the entr'actes and incidental music which he had written for Alphonse Daudet's drama "L'Arlesienne."

The first movement, Prelude—in C minor and 4-4 time—opens *allegro deciso* (*tempo di marcia*), with a sturdy theme given out by the deeper wood-winds, horns and strings (exclusive of the basses) in unison. This movement ends in C major, with the *tempo un peu moins lent*, brings this movement to a close. The first violins and violas (muted) play *pianissimo* a rich, songful melody which later is given out more sonorously by all the strings (muted and in octaves), over an accompaniment from the wood-winds and brasses.

The second movement, *Minuetto allegro giocoso*—in E flat major and 3-4 time—is a dainty, tripping composition in the usual minuet form, with a trio (in A flat major), built above a persistently droning bass—somewhat like the "musette" of a gavotte.

The third movement is a beautiful, nocturne-like *Adagietto* in F major and 3-4 time—a somewhat brief composition of the romanza type, scored for the muted strings only, without the basses.

The last movement—in E major, *Allegretto moderato* and 3-4 time—is a carillon, a form of musical composition in which the persistent imitation of a chime of bells is made the frame-work over which a fabric of ingenious melodic invention is woven. In this instance the bell-motive is made up of the three tones—G sharp, E and F sharp—reiterated, for the most part, by the horns and harp, while the other instruments build up a delicate gauze-work of vivacious melody all about it. The trio—in 6-8 time, *Andantino*—is a graceful, idyllic episode.

OVERTURE, "TANNHÄUSER"

Richard Wagner.
Born May 22, 1913, at Leipzig.
Died Feb. 13, 1883, at Venice.

THE overture to the opera was written at Dresden, probably in March-April, 1845. The whole opera was brought to completion April 13th, of that year. The first interpretation of the overture took place at the production of the opera at the Dresden Opera, October 19, 1845, Wagner conducting the work from manuscript. The first hearing of the overture as a concert piece took place at a concert given for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846, at Leipzig. On this occasion Mendelssohn was the conductor, and as the work was not then published in score, he directed from a manuscript copy. In America "Tannhäuser" was given for the first time at the Stadt Theatre, New York, April 4, 1859, Carl Bergmann conducting. The overture had been known long before that.

The work begins with an Introduction (*Andante maestoso,* E major, 3-4 time), in which the Pilgrim's chorus, "Beglückt darf nun dich," from the third act is introduced. After this theme has been presented, *piano,* there is a *crescendo,* and the melody is repeated *fortissimo* by the brass. The figure in the violins accompanying this theme plays an important part, and Wagner explained that it was intended to symbolize "the pulse of life." The Pilgrim's song dies away, and the bacchanalian music of the Venusberg follows without pause. The movement *Allegro,* E major, 4-4 time, second theme, in B major, is Tannhäuser's song, "Dir töne lob." At the close of this the bacchanale returns with renewed frenzy; but there follows (in the clarinet over the tremolos in violin) Venus' "Geliebter, kom, sieh' dort die Grotte." The music becomes more agitated, the time is hastened and Tannhäuser's song is heard again at the climax, now in E major. There is a renewal of the bacchanalian orgy; the violin figure heard before in the Pilgrim's chorus returns, and with it, twelve bars later, the theme of the chorus itself. This is given out at first by the clarinets, bassoons and horns, but after a *crescendo* the subject is thundered out *fortissimo* by the brass.

The Overture depicts the struggle between good and evil, and as Liszt has said, is a poem on the same subject as the opera and equally comprehensive.

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Programme

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1917 - 1918

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8:15 o'clock

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at

CORT THEATRE

San Francisco

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1. Overture, "Ruy Blas" ..... MENDELSSOHN
2. "Le Deluge" ..... SAINT-SAENS
   (Violin Obbligato—LOUIS PERSINGER)
3. L'Arlesienne Suite ..... BIZET
4. Serenade ..... MOSZKOWSKI
5. Five Hungarian Dances ..... BRAHMS
6. Overture, "Tannhaüser" ..... WAGNER

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Friday Evening, December 14, 8:15 o'clock

PROGRAMME

1. New World Symphony ..... DVORAK

(INTERMISSION)

2. Coriolanus Overture ..... BEETHOVEN
3. Variations ..... BRAHMS
4. Don Juan ..... RICHARD STRAUSS

Prices: 75c, $1.00, $1.50, $2.00

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ALFRED HERTZ - - - - - - - - - CONDUCTOR
A. W. WIDENHAM - - - - - - Secretary-Manager

FIRST OAKLAND CONCERT

1917—SEVENTH SEASON—1918

OAKLAND AUDITORIUM THEATRE

FRIDAY EVENING, NOVEMBER 16, 8:15 O'CLOCK

PROGRAMME

1. RACHMANINOW.....Symphony, E Minor, Op. 27

   Largo—Allegro Moderato
   Allegro Molto
   Adagio
   Allegro Vivace

(INTERMISSION)

2. MASSENET ..... "Alsacien Scenes"

   At the Tavern
   Under the Linden Trees
   (Clarinet Obbligato—H. B. RANDALL)
   (Violoncello Obbligato—HORACE BRITT)
   Sunday Evening

3. SAINT-SAENS ..... "Le Deluge"

   (Violin Obbligato—LOUIS PERSINGER)

4. LISZT ..... "The Preludes"

At the conclusion of the program the National Anthem will be played

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Oakland Series—Management Miss Z. W. Potter

PROGRAMME NOTE :: By Philip H. Goepp

SYMPHONY No. 2, In E Minor, Op. 27

Sergei Wassiliewitsh Rachmaninow,
Born April 1, 1873, at Novgorod.

RACHMANINOW, the Russian composer, pianist and conductor, was born on a government estate in Russia. His wonderful talent for music was soon recognized and carefully developed. He studied in the conservatory of St. Petersburg and Moscow (piano and theory) and received the gold medal as scholar of composition for his one-act opera, "Aleka."

He was appointed conductor of Russian opera at the Imperial Theatre of Moscow in 1904. After two very successful years in that capacity, he decided to devote all his time to composition, and took up his abode in Dresden—returning to Russia occasionally as guest and conducting the symphony concerts of the Imperial Musical Association of St. Petersburg and the Moscow Philharmonic Association.

The Second symphony, in E minor, was written in Dresden, and was performed with unusual success under the direction of the composer in St. Petersburg, Warsaw and Moscow.

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I. The slow, solemn prelude (*Largo*) begins with the chief phrase of the movement in lowest strings to ominous chords, and treats it with passionate stress until the main pace (*Allegro moderato*). Here the violins sing (*molto espressivo*) the main allegro theme against a stately march of harmonies.

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The main figure of the plot that follows is the first melody, now in slow, graceful notes, now in hurried, feverish mood, though the brief second motive moves constantly here and there.

One final figure cannot be ignored—proves, indeed, almost the hero of the story. It is a short, nervous, upward phrase, drawn from the first two notes of the prelude; it is also part of the first allegro theme.

To be sure, the current of passion is all uttered in the strain of the main melody of the prelude—that at the outset was pregnant with feeling. At the crisis this breaks forth, answered now by the second (*Allegro*) theme, in hurried pace, chanted by stentorian brass and wood. There is a moment of exultation before a return of the first allegro theme. Another passionate height precedes the return of the second theme, now heralded by the largo melody. The full tranquil verse

is followed as before by expressive strains of the main tune. The end is a final paroxismal outburst of the passionate phrase.

II. The second movement (*Allegro molto*) is a complete change from introspection and passion to an abandon as of a primitive dance. Strings stir the feet; the horns blow the first motive of the savage tune; the upper woods fall in with a dashing jingle—like a stroke of cymbals in itself. In the answer comes the former short, nervous phrase that gets a new touch of bizarre by leaping a seventh from the tonic note.

In this figure that moves throughout the symphony we seem to see an outward symbol of the inner connection. The *Glockenspiel* (bells) soon lend a festive ring to the main tune.

There is a brief episode in the major, of tuneful song, a duet of rising and descending strains in lessened pace (*Moderato*) that seem again to belong to the text of the first movement. When the dance returns, there is, instead of discussion, a mere extension of the main motive in full chorus.

But here in the midst the balance is more than restored. From the dance, that ceases abruptly, we go straight to school, or rather cloister. On our recurring, nervous phrase a fugue is rung with all pomp and ceremony (*meno mosso*); and of the dance there are mere faint echoing memories, when the fugal text seems for a moment to weave itself into the first tune. Instead there comes into the midst of the sermon a hymnal chant, blown very gently by the brass, while other stray voices are running lightly on the thread of the fugue. There is, to be sure, a subtle, playful suggestion of the dance tune somehow in the air.

A final blast of the chant in a tempest of the fugue brings us back to the full verse of the dance. But before the end of the chant and fugue return to chill the festivity, and the figures steal away in solemn stillness.

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In quicker drive the original (*Largo*) motive of the Prelude has a kind of fugal episode, that gives a foil of meditation to the main lyric song.

IV. In the Finale we return to the dance that was interrupted, with a new trip and a new tune. And again here is the pervading phrase that we had in the beginning and in the fugue. But a verse of the new dance is hardly over before we catch echoes of the old one and a suggestion of the former chant also—lightly and fleetingly—but not to be mistaken. Indeed almost all the melodic figures re-enter in the Finale.

Here is a lyric mood mingled with the dance, that sings a conclusive strain of the adagio melody, and then follows with the latter itself. We feel the mutual kinship more and more of all the pathetic themes. There is a striking blending of song and the dance in this Finale; and there is a third phase, of introspection, in which still other

former figures recur (especially the first of the original Prelude).

Before the last refrain of the Finale dance tune, the brass blows the chant somewhat as in the second movement. There is a striking sense of close coherence in this *reprise*, as we might call the Finale, of the whole symphony. Thus the chant evidently is identical with the second allegro theme of the first movement.

In the big conclusion the adagio melody sings fervently against the trip of the Finale dance.

ALSACIAN SCENES

Jules Massenet
Born May 12, 1842, at Montaud

MASSENET'S Suite, "Scenes Alsaciennes," was first produced in Paris, on March 19, 1882. The score is dedicated to Edouard Colonne, who was the conductor of the work. The Suite—more particularly the last movement of it—being concerned with the military adventures which ended with the loss to France of her provinces of Alsace and Lorraine, it is interesting to remember that Massenet was himself an actor in these stirring scenes, which in 1870 made war the sole consideration of the people of his land. The composer did not, however, entirely forget his art, even though he was serving in the ranks and drilling on the ramparts. The works that were written at this time—Massenet tells us—were punctuated by the Prussian cannon; and there was inspiration in the patriotic shouts of the French troops, filing past the little dwelling at Fontainebleau, singing the Marseillaise as they tramped along the road that led to battle and sudden death. But the "Scenes Alsaciennes" was the aftermath of these exciting moments. The war was over. Alsace had been long in the keeping of the Germans, and nothing remained but the memories of times that were not without happiness and tranquillity

Massenet has prefaced his composition with the following annotation:

Alsace! Alsace!

—Especially now that Alsace is walled in, all my old time recollections of that lost country come back to me.

What I recollect with most happiness, is the Alsatian village on a *Sunday morning* at church time, the deserted streets, the empty houses with a few old people warming themselves in front of their doorways, the crowded church—and the religious chants resounding through the walls—

And *the tavern* in the main street, with its little leaden glass windows decorated with garlands of hops and roses—
Here, I say, Schmidt, something to drink!—
And the song of the forest guards going to shooting practice!—
Oh! what a joyous life and what gay companions?—

Still farther on, it was always the same village, but with the great

calm of the summer afternoons—and at the end of the lane, the long avenue of linden, under the shade of which, hand in hand walked peacefully a pair of lovers; the girl, gently leaning towards him, whispering very softly, "Will you always love me?"—

Also *the evening,* in the public square, what noise and commotion, with groups of young beaux in the street, and rhythmical dancing to the songs of the country—

Eight o'clock!—the noise of the drums, the shrill tones of the trumpets, —*it was the retreat!—the French retreat!*—Alsace!—Alsace!

And when in the distance the last roll of the drum had died away, the women called their children from the roadway—the old folks relit their good big pipes and the gay dances would begin anew in closer rounds and more intimate couples.

PRELUDE TO "THE DELUGE," OPUS 45

Charles Camille Saint-Saëns
Born Oct. 9, 1835, at Paris

"LE DELUGE"—poeme biblique in three parts by Louis Gallet, with accompanying music by Saint-Saëns—was published in 1876. Saint-Saëns composed his music (for soli, chorus and orchestra, opus 45) the year before.

The Prelude is a short expressive movement in the free form for the string orchestra—a slow introductory passage, leading to a quasi-fugal treatment of a sustained subject given out by the violas; following which the solo violin introduces a melodious obbligato which holds the foreground to the end.

"LES PRELUDES"

Franz Liszt
Born Oct. 22, 1811, at Raiding
Died July 31, 1886, at Bayreuth

"LES PRELUDES" is based upon a poem of the same name by Alphonse Lamartine. As a preface to his score Liszt wrote the following paraphrase of the poem:

"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break?—a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength."

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CORT THEATRE

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Sunday Afternoon, November 25, at 2:30 o'clock

PROGRAMME

1. Symphony No. 4, D Minor, Op. 120.....SCHUMANN
   Introduction—Allegro
   Romanza
   Scherzo
   Finale

2. Symphonic Poem, "Lamia" .....FREDERICK ZECH
   (After a poem by Keats)

3. Third Suite .....TSCHAIKOWSKY

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Season 1917-1918

Sunday Afternoon, November 18, at 2:30 o'clock

CORT THEATRE

PROGRAMME

1. MENDELSSOHN.....Overture, "Ruy Blas"

2. SAINT-SAENS .....“Le Deluge”
(Violin Obbligato—LOUIS PERSINGER)

3. BIZET.....Suite No. 1, "L'Arlesienne"
Prelude
Minuette
Adagietto
Carillon

(INTERMISSION)

4. MOSZKOWSKI .....Serenade

5. BRAHMS.....Five Hungarian Dances

6. WAGNER.....Overture, "Tannhäuser"

At the conclusion of the program the National Anthem will be played

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OVERTURE, "RUY BLAS" OPUS 95

Felix Mendelssohn-Bartholdy
Born Feb. 3, 1809, at Hamburg
Died Nov. 4, 1847, at Leipzig

THE overture to Victor Hugo's play, "Ruy Blas," was, together with a chorus for soprano voices, written in 1839. In the subjoined letter to his mother, dated March 18, 1839, Mendelssohn narrated the circumstances in which his music was composed.

"You wished to know how the overture to 'Ruy Blas' went off. Famously. Six or eight weeks since an application was made to me in favor of a representation to be given for the Theatrical Pension Fund (an excellent benevolent institution here* for the benefit of which 'Ruy Blas' was to be given). I was requested to compose an overture for it, and the music of the romance in the piece, for it was thought the receipts would be better if my name appeared on the bills. I read the piece, which is detestable and more utterly beneath contempt than you could believe, and said that I had no leisure to write the overture, but composed the romance for them. The performance was to take place last Monday week; on the previous Tuesday, the people came to thank me politely for the romance, and said it was such a pity I had not also written an overture, but they were perfectly aware that time was indispensable for such a work, and the ensuing year, if I would permit them, they would give me longer previous notice. This put me on my mettle. I reflected on the matter the same evening and began my score. On Wednesday there was a concert rehearsal, which occupied the whole forenoon. Thursday, the concert itself, yet the overture was in the hands of the copyist early on Friday; played three times on Monday in the concert room, tried over once in the theatre, and given in the evening as an introduction to the odious play. Few of my works have caused me more amusing excitement. It is to be repeated, by desire, at the next concert, but I mean to call it, not the overture to 'Ruy Blas,' but to the Theatrical Pension Fund."

The overture is scored for two flutes, two oboes, two clarinets, two

*This was in Leipzig. Victor Hugo's play had been brought out only the previous year.

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bassoons, four horns, two trumpets, three trombones, kettledrums and strings.

The overture opens with an introduction in which a solemn phrase for the wind instruments (*Lento*, C minor, 2-2 time) alternates with a quick passage for the strings (*Allegro Molto*) which foreshadows the main theme. The slow phrase is heard three times. The principal subject is set forth by the first violins and flutes over a syncopated accompaniment. The transitional passage leading to the second theme consists of an impetuous downward chromatic figure played *fortissimo*, and which is succeeded by the *lento* phrase in the wind. The second theme now enters mysteriously in the lightly played theme in the strings. Note the richly colored melody formed by the unison of the violoncellos, bassoons and clarinets, eight measures after the beginning of the theme. There is another section of this subject occurring some thirty measures later, and formed from a *staccato* figure in the first violins. The development works out the transitional passage, the principal theme, and the two sections of the second subject. A Recapitulation follows, and the overture ends with a lengthy *Coda* formed from the principal theme, and more particularly from the second section of the second subject.

PRELUDE TO "THE DELUGE," OPUS 45

Charles Camille Saint-Saëns
Born Oct. 9, 1835, at Paris

"LE DELUGE"—poeme biblique in three parts by Louis Gallet, with accompanying music by Saint-Saëns—was published in 1876. Saint-Saëns composed his music (for soli, chorus and orchestra, opus 45) the year before.

The Prelude is a short expressive movement in the free form for the string orchestra—a slow introductory passage, leading to a quasi-fugal treatment of a sustained subject given out by the violas; following which the solo violin introduces a melodious obbligato which holds the foreground to the end.

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Georges Bizet
Born Oct. 25, 1838, at Paris
Died June 3, 1875, at Bougival (near Paris)

THIS is the first of two groups of movements arranged for concert purposes from the entr'actes and incidental music which he had written for Alphonse Daudet's drama "L'Arlesienne."

The first movement, Prelude—in C minor and 4-4 time—opens *allegro deciso* (*tempo di marcia*), with a sturdy theme given out by the deeper wood-winds, horns and strings (exclusive of the basses) in unison. This movement ends in C major, with the *tempo un peu moins lent,* brings this movement to a close. The first violins and violas (muted) play *pianissimo* a rich, songful melody which later is given out more sonorously by all the strings (muted and in octaves), over an accompaniment from the wood-winds and brasses.

The second movement, *Minuetto allegro giocoso*—in E flat major and 3-4 time—is a dainty, tripping composition in the usual minuet form, with a trio (in A flat major), built above a persistently droning bass—somewhat like the "musette" of a gavotte.

The third movement is a beautiful, nocturne-like *Adagietto* in F

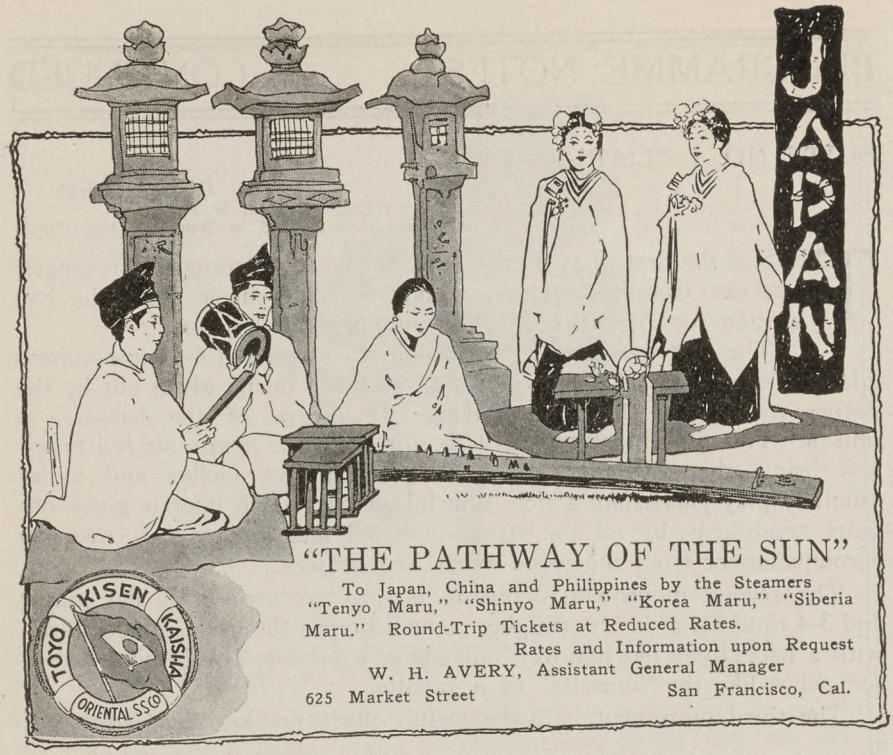
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major and 3-4 time—a somewhat brief composition of the romanza type, scored for the muted strings only, without the basses.

The last movement—in E major, *Allegretto moderato* and 3-4 time—is a carillon, a form of musical composition in which the persistent imitation of a chime of bells is made the frame-work over which a fabric of ingenious melodic invention is woven. In this instance the bell-motive is made up of the three tones—G sharp, E and F sharp—reiterated, for the most part, by the horns and harp, while the other instruments build up a delicate gauze-work of vivacious melody all about it. The trio—in 6-8 time, *Andantino*—is a graceful, idyllic episode.

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PROGRAMME NOTE :: By Felix Borowski

HUNGARIAN DANCES

Johannes Brahms
Born May 7, 1833, at Hamburg
Died Apr. 3, 1897, at Vienna

THE original inspiration which went to the composition of the Hungarian Dances may be traced far back in the career of Johannes Brahms. It was the appearance of the Hungarian violinist, Eduard Remenyi, in Hamburg, and his performances in that city shortly after the Magyar revolution, which led the young German musician —Brahms was then about fifteen—to feel the fascination of Hungarian music. In 1853 Brahms and Remenyi planned a concert tour together. They devoted their mornings to arduous practice, and it was at this time that Brahms made extensive excursions into Magyar art under the impetuous guidance of his friend. It would even seem that Brahms prepared, or sketched, piano accompaniments for Remenyi's Friskas and Czardas; but if he pondered making arrangements for such pieces for himself that project was long in arriving at realization. The first two books of the Hungarian Dances did not appear until 1869.* They were written for piano duet—arrangements for piano solo came out in 1872—and the popularity of these pieces exceeded that of any

*Lawrence Erb says 1867 in his biography of Brahms.

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other work put forth by Brahms. It may be stated here that the themes upon which the German master built the dances were not his own, he having drawn the material from pieces by Pecsenyanszky and Sarkozy, Windt, Rizner, Merty, Keler-Bela, Travnik and others. In 1874 Brahms arranged Nos. 1, 3 and 10 for orchestra.

A second series of Hungarian Dances appeared in 1880, in two books, as before. It was from the last book that Dvorak made his arrangements. The original form of the second series of the Dances was —as in the case of the first—for piano duet.

In the third and fourth books of the Hungarian Dances, Brahms made something of a departure from the practice he had adopted in the first two of drawing upon material, much of which had been the composition of living, or at least recent Hungarian composers. In the second series, he made extensive use of folk-tunes, although—as in the case of No. 14 —some of it was of his own original work.

The orchestra for which Dvorak scored the five dances is as follows: Two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass drum, cymbals, triangle and strings.

The dances played in today's concert are taken from the second book.

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1. Tragic Overture ..... HERMAN GEUSS
2. Symphony, G Minor ..... MOZART

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3. Peer Gynt Suite ..... GRIEG
4. Valse de Concert, Op. 47 ..... GLAZOUNOW
5. Overture, Rienzi ..... WAGNER

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OVERTURE, "TANNHÄUSER"

Richard Wagner.
Born May 22, 1813, at Leipzig.
Died Feb. 13, 1883, at Venice.

THE overture to the opera was written at Dresden, probably in March-April, 1845. The whole opera was brought to completion April 13th, of that year. The first interpretation of the overture took place at the production of the opera at the Dresden Opera, October 19, 1845, Wagner conducting the work from manuscript. The first hearing of the overture as a concert piece took place at a concert given for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846, at Leipzig. On this occasion Mendelssohn was the conductor, and as the work was not then published in score, he directed from a manuscript copy. In America "Tannhäuser" was given for the first time at the Stadt Theatre, New York, April 4, 1859, Carl Bergmann conducting. The overture had been known long before that.

The work begins with an Introduction (*Andante maestoso,* E major, 3-4 time), in which the Pilgrim's chorus, "Beglückt darf nun dich," from the third act is introduced. After this theme has been presented, *piano,* there is a *crescendo,* and the melody is repeated *fortissimo* by the brass. The figure in the violins accompanying this theme plays an important part, and Wagner explained that it was intended to symbolize "the pulse of life." The Pilgrim's song dies away, and the bacchanalian music of the Venusberg follows without pause. The movement *Allegro,* E major, 4-4 time, second theme, in B major, is Tannhäuser's song, "Dir töne lob." At the close of this the bacchanale returns with renewed frenzy; but there follows (in the clarinet over the tremolos in violin) Venus' "Geliebter, kom, sieh' dort die Grotte." The music becomes more agitated, the time is hastened and Tannhäuser's song is heard again at the climax, now in E major. There is a renewal of the bacchanalian orgy; the violin figure heard before in the Pilgrim's chorus returns, and with it, twelve bars later, the theme of the chorus itself. This is given out at first by the clarinets, bassoons and horns, but after a *crescendo* the subject is thundered out *fortissimo* by the brass.

The Overture depicts the struggle between good and evil, and as Liszt has said, is a poem on the same subject as the opera and equally comprehensive.

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PROGRAMME

1. Tragic Overture ..... HERMAN GENSS
2. Symphony, G Minor ..... MOZART

(INTERMISSION)

3. Peer Gynt Suite ..... GRIEG
4. Valse de Concert, Op. 47 ..... GLAZOUNOW
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Fourth Pair of Symphony Concerts

Season 1917-1918

Friday Afternoon, November 23, at 3 o'clock

Sunday Afternoon, November 25, at 2:30 o'clock

CORT THEATRE

PROGRAMME

1. SCHUMANN.....Symphony No. 4, D Minor, Op. 120

Introduction—Allegro
Romanza
Scherzo
Finale
} Played without pause.

(INTERMISSION)

2. FREDERICK ZECH.....Symphonic Poem, "Lamia"
(After a poem by Keats)

3. TSCHAIKOWSKY .....Third Suite

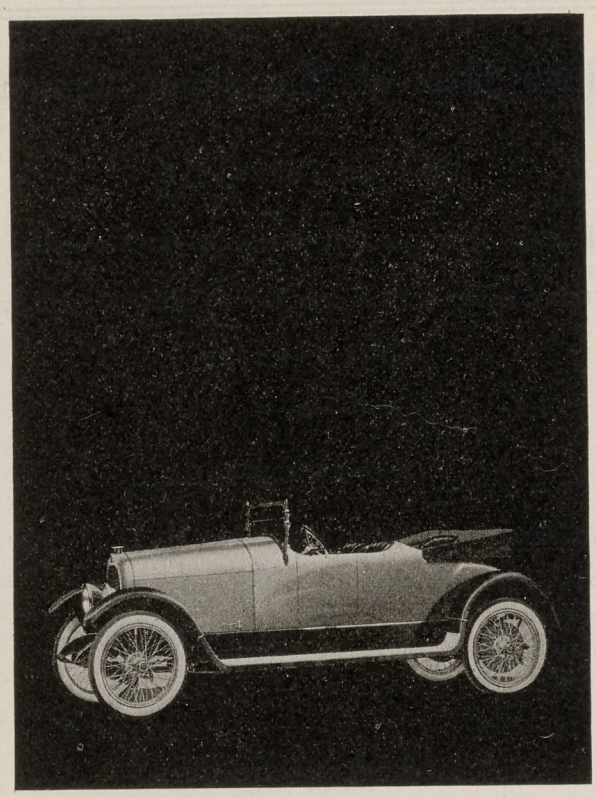
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PROGRAMME NOTE :: By Felix Borowski

SYMPHONY NO. 4, OPUS 120, D MINOR

Robert Schumann
Born June 8, 1810, at Zwickau
Died July 29, 1856, at Endenich

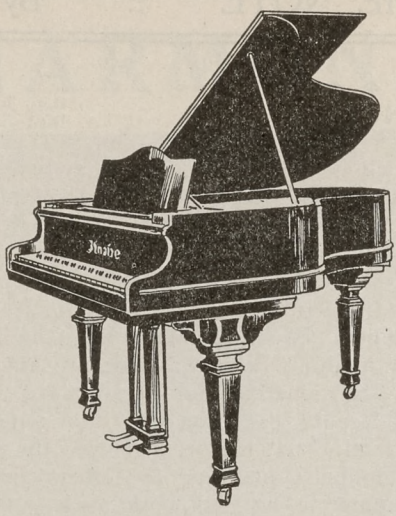
ALTHOUGH published as No. 4, this symphony is in reality the second of Schumann's contributions to symphonic form. It was written in 1841,* shortly after the completion of the first symphony, in B flat, and was brought to performance at the Gewandhaus, Leipzig, December 6, 1841. At this concert there were also played Schumann's "Overture, Scherzo and Finale," and a number of piano pieces by Bennett, Bach, Mendelssohn, Chopin and Liszt, interpreted by Clara Schumann. Liszt was present, and played with Mme. Schumann his own "Hexameron" for two pianos. The success of the symphony was considerably less great than that which had fallen to the lot of the sister-work in B flat major, produced the previous March. It is possible that his doubts concerning the effectiveness of the D minor symphony led Schumann to lay the work aside. That he had any intention of revising or reconstructing it at that time is doubtful, for in 1843 or 1844 Schumann offered the composition to a publisher as "Second Symphony, Opus 50."

If we are to believe a statement by Brahms, the composer's dissatisfaction with the symphony preceded the concert. "Schumann," wrote Brahms to Herzogenberg, in October, 1886, "was so upset by a first rehearsal, which went off badly, that subsequently he orchestrated the symphony afresh at Düsseldorf, where he was used to a bad and incomplete orchestra. The original scoring has always delighted me. It is a real pleasure to see anything so bright and spontaneous expressed with corresponding ease and grace. It reminds me (without comparing it in other ways) of Mozart's G minor, the score of which I also possess."

The revision of the symphony, referred to by Brahms, was made by Schumann in December, 1851, and in its new form the work was played —and with much success—at the Geisler Saale, Düsseldorf, at a concert of the Allgemeiner Musikverein under the direction of the composer himself, March 3, 1853. At the same concert there were interpreted Schumann's "Vom Pagen und der Königstochter" for solo, chorus and orchestra, the first two numbers of his Mass, Opus 147, Beethoven's G Major Concerto for piano—played by Clara Schumann—and songs by Mozart, Schubert and Mendelssohn.

From a letter which Schumann wrote (May 3, 1853) to Verhulst in Rotterdam, it would seem that the reconstruction of the symphony was the result of a desire on the part of Schumann's friends to give the work a further presentation. "When we heard that old symphony, which you may remember, at Leipzig," wrote the composer, "I certainly should never have thought that it would appear again on such an occasion as this. They are performing it now almost against my will; but some of the committee who heard it, lately pressed me so much that

*At the beginning of the manuscript, Schumann wrote the date June 7, 1841, and at the close, "finished at Leipzig, September 9, 1841.



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I could not resist them. I have re-orchestrated it altogether afresh; and it is certainly better and more effective than it used to be." In the interval between the first production of the symphony in 1841, and its reproduction in 1853, Schumann had composed two other symphonies—that in C major, Opus 61, and one in E flat, Opus 97, the dates of the creation of these two works having been 1846 and 1850, respectively. When the symphony in D minor appeared in its new form, Schumann elected to number it as the fourth of the series. It was the revision of the work which was published in 1853, but the manuscript score of the original version fell into the hands of Johannes Brahms, who, together with Dr. Franz Wüllner, issued this first edition of the work in 1891 as a number of the complete set of Schumann's compositions published by Breitkopf and Hartel.†

The manuscript of the revised version of the D minor symphony bears a dedication to Joseph Joachim. Schumann wrote: "Sketched in the year 1841, newly orchestrated in 1853. When the first strains of this symphony were conceived, Joseph Joachim was a little fellow. Since then the symphony, and still more, the little fellow, has grown; wherefore, I dedicate it to him—though in secret. Düsseldorf, December 23, 1853."

The D minor symphony was published (in the orchestral parts) November, 1853. The score was published a month later.

Before proceeding to the analysis of the different movements of the symphony, attention may profitably be drawn to the construction of the work as a whole. Schumann adopted the plan of giving unity to his composition by leading without pause from one movement into the succeeding ones. Mendelssohn did this also in his Scotch symphony (completed in 1842), and Schumann repeated the device in his symphony in C. But Schumann carried his design of unifying the music to

†Brahms had lent the MS. score to Dr. Wüllner for a performance which took place October 21, 1889, at one of the Gürzenich concerts in Cologne. The general interest aroused by this hearing suggested the publication of the score. It should be said, however, that something of the value and interest of this edition was discounted by the fact that it was not altogether faithful to the original score; for in places, the editor—or editors—availed themselves of the version of 1851 where they thought that the effect would be improved.

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further lengths. He maintained a definite relationship between certain divisions of the symphony by employing the same thematic material recurrently.‡ Thus some of the matter of the Introduction is again brought forward in the slow movement, and the theme of the *allegro* is reheard in the *finale*.

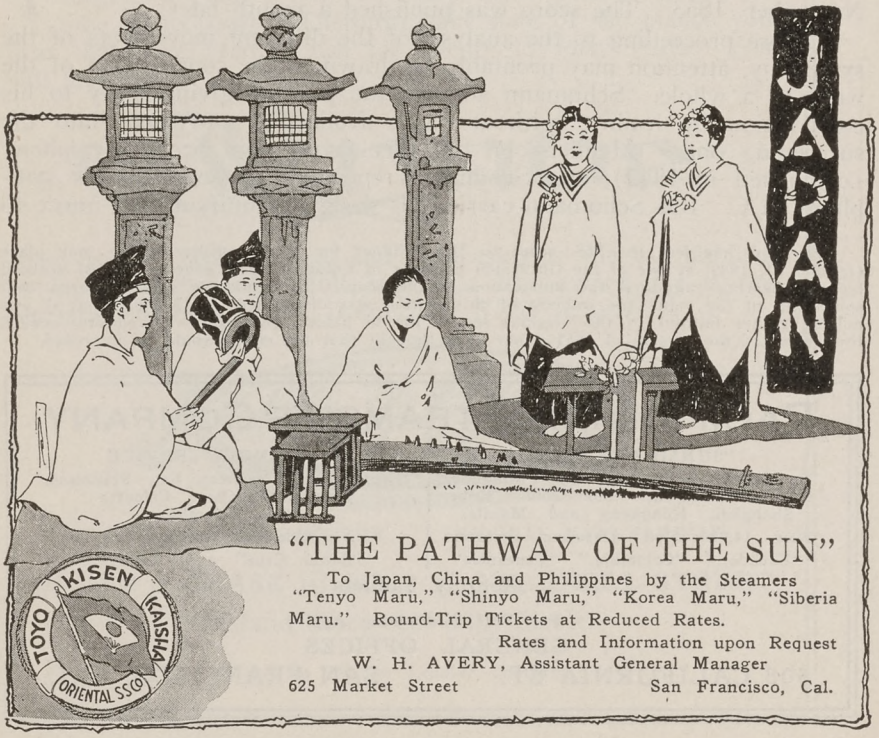
In regard to Schumann's desire that the symphony should be played without the customary pause between its various divisions, it may be stated that the work, when it was published, bore the following title: "Introduction, *Allegro, Romanza, Scherzo* and *Finale,* in one movement."

The D minor symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums and strings.

I. The main movement is preceded by an Introduction (D minor, 3-4 time). At the close of the Introduction there is a quickening of the time, and a foreshadowing of the theme of the *Allegro*.

The first subject of this movement (D minor, 2-4 time) is also given significant development in the closing movement.

‡This, of course, was not an innovation; for—to take only one previous example—Beethoven had done something of the same kind in his C minor symphony (1808).



There is, strictly speaking, no strongly contrasted second theme in the first division of the movement. And considering the very free construction of the work it is well to remember that Schumann's original intention was to call his symphony a "Symphonic Fantasia." What might answer the purpose of the second subject appears in F major as a dotted figuration in the flutes and oboes, with a double organ point in the basses; but the rhythm of the principal theme is in evidence all the time. There is a repetition of the whole first part. This was an after thought, for there is no repeat in the original version. The movement then proceeds to an elaborate working out of the restless figure of the principal subject. In this portion of the movement two new ideas are introduced—a strongly marked dotted figure, presented *fortissimo* thirty-five measures after the beginning of the Development, and a tranquil theme in F major, heard in the first violins. Both these ideas are worked out, frequently in conjunction with the principal theme. There is no evidence of the orthodox Recapitulation beyond unceasing employment of the theme which opened the movement. Forty-six measures before the close, the music goes into the key of D major, and the movement ends in that tonality.

II. *Romanza* (A minor, 3-4 time). In this movement Schumann deviated scarcely at all from the first version of the symphony.

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Wasielewski was under the impression that a guitar part had been a feature of the *Romanza* in the earlier edition, and that the composer had excised it in the revision. As a matter of fact, Schumann had considered the employment of the guitar, and had, indeed, left space for it in the score, but the part was never written in. The *Romanza* opens with a plaintive melody played by oboe and violoncellos an octave apart. The *pizzicato* accompaniment in the strings makes it evident that Schumann had this accompaniment in his mind when he bethought himself of the guitar.

Eleven bars after the beginning of the movement the material of the Introduction to the symphony makes its appearance in the strings. This is still in progress when the key changes to D major, and a solo violin is heard above the other strings. The plaintive theme of the opening portion of the movement returns in the original key, but ends in A major.

III. *Scherzo.* In the first version this was preceded by an eight-bar introduction for brass instruments. The music requires little analysis, it being cast in the traditional form. The first part (D minor, 3-4 time) begins with a vigorous passage in the first violins, imitated in the violas. After this the first part is repeated, with another presenta-

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tion of the material of the trio, leading, finally, and after a long *diminuendo,* into the *Finale.*

IV. The principal theme of the closing movement is preceded by a section in which there is put forward by the first violins, over a *tremolo* of the second violins and violas, the material of the principal theme of the first movement. The trombones announce a motive, which also forms part of the principal subject of the *Finale.* There is a hastening of the time, and a long-held chord, *forte,* after which the main movement opens.

(D major, 4-4 time.) This movement was originally in 2-4 time. Note the use of the material of the first theme of the opening movement in the lower strings. This was an after thought and had no place in the first edition. It is quickly followed by a new theme in the first violins, with a second section of it, also in the first violins reinforced by the flute and oboe. The Development opens with a working out of the second measure of the principal theme. The Recapitulation is irregular. It starts with a modified statement of the second theme in F sharp minor, the second section of it appearing in D. The *Coda* begins in the manner of the Development, but a new idea is introduced in the violas, bassoons and clarinets, following which there is a concluding division in more animated *tempo,* and in 2-2 time.

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Harold Bauer's genius as an interpreter is largely responsible for his world fame as a pianist. A pupil of Paderewski, Bauer owes to that master a debt of gratitude for bringing to its highest development the musical genius he early displayed. Yet, it may be said, that Bauer is, in large measure, self-taught.

Seven times previous to his present tour Bauer has visited the United States, and each appearance has strengthened his hold on American favor. In Europe his reputation was made long before he undertook to win recognition in this country. He has triumphantly toured England, Norway, Germany, Spain, France, the Netherlands, Austria, Russia, Sweden and America.

In Bauer's interpretations there is no quality more noticeable than his way of getting at the inner meaning of a composition, losing himself as it were in the spirit of the work, while reproducing it with such life and charm that it stands forth as a vivid tone picture, never to be forgotten. He has the faculty of poetic divination, a rare intuitive insight which makes him an artist of surprising versatility.

Bauer is as famous for his concerto work as for his playing on the recital platform, for he is a great musician as well as a great pianist. At his forthcoming appearances with the San Francisco Symphony Orchestra, Bauer will play Schumann's Concerto in A Minor, which most authorities agree is the composer's finest work for piano and orchestra.

:: PROGRAMME NOTE ::

SYMPHONIC POEM, "LAMIA" **Frederick Zech**
(After Poem by Keats)

D major 6-8, D minor, A major, D minor 2-4.

THE composer carried the poem in his mind, associated with musical themes, for a long time before transferring complete phrases and periods to the score. The poem is in two divisions. Hermes, King of the Elves, hears of a certain Nymph and goes in amorous search of her. We hear a quiet horn tone of annunciation, and then the strings introduce us to the "Play of the Elves in the Forest." Violins divisi, with flashes of the reeds suggesting woodland echoes. In the Lamia transformation, the English horn presents her moaning on account of her pitiful condition, as Hermes draws near. He sees the head of what should have been a beautiful woman joined to a body of a snake. Lamia cries out to him, "Hermes, dear Hermes, give me back my beautiful form."

"Stoop, Hermes, let me breathe upon thy brow, and thou shalt see thy sweet nymph even now." Disappointed, Hermes continues his wanderings, not however, until mutual agreements have been exchanged.

She is now introduced by a prominent theme given by the brass section, being the true Lamia theme, which introduces us to wierd chords by the 'cellos and contra basses. Lamia, who has been infatuated with a youth of Corinth, by a waft of the fairy wand, is gradually transformed. She fascinates Lycius and he invites her to his castle. A noble theme from the violoncellos and horns presents Lycius as a strong manly fellow promising to protect Lamia. All goes well with Lamia until Appolonius, Lycius' tutor, who has been watching the outcome of this incongruous relation, is introduced by stern brusque motifs from the trumpets. Immediately Lamia is filled with fear, for well she knows of Appolonius' power of discernment which penetrates her charmed exterior, for in spirit she is still a snake.

The firmament seems permeated with ominous foreboding sounds, but the sturdy youth remains loyal to her. A royal wedding feast is prepared which Lamia superintends. Appolonius presents himself an unbidden guest. Lamia becomes greatly agitated and writhes under his piercing glances. Lycius frowns upon Appolonius but fails in his efforts to calm Lamia. Those assembled become unnerved and Lycius more anxious. Sterner is the gaze of Appolonius. Lamia grows hot and cold in ever rapid changes, until like a sharp spear, keen, cruel, perceant, stinging; "A serpent! echoed he," we reach the climax of the symphonic poem amid the crashing of the angry elements, Lamia disappears with a flash from mortal eyes, and her sad moan is heard. Lycius sinks into eternal slumber, enshrouded in his marriage robe.

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Friday Afternoon, December 7, at 3 o'clock
Sunday Afternoon, December 9, at 2:30 o'clock

PROGRAMME

1. Overture, Anacreon ..... CHERUBINI

2. Symphony No. 1, C Major, Opus 21..... BEETHOVEN
   1. Adagio Molto, Allegro con brio
   2. Andante cantabile con moto
   3. Menuetto—Allegro molto e vivace
   4. Adagio, Allegro molto e vivace

(INTERMISSION)

3. California Suite ..... FREDERICK JACOBI
   a. Carmelo
   b. Fiesta in Monterey
   c. Dolores
   d. Easter Sunday in Santa Barbara

4. Overture, "Le Carnaval Romain"..... BERLIOZ

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PROGRAMME NOTE :: By Philip Hale

SUITE NO. 3 IN G MAJOR, OP. 55

Peter Iljitsch Tschaikowsky
Born May 7, 1840, at Votkinsk, Russia
Died Nov. 6, 1893, at St. Petersburg

TSCHAIKOWSKY began to compose his third orchestral suite on April 28, 1884. He noted that day in his diary: "In the forest and indoors I have been trying to lay the foundation of a new symphony, ... but I am not at all satisfied. Walked in the garden and found the germ, not of a symphony, but of a future suite."

This Suite was performed for the first time at the fifth symphony concert of the Russian Musical Society at St. Petersburg, January 24, 1885, when Hans von Bülow conducted. No work of Tschaikowsky's was so enthusiastically received at a first performance. With this Suite, Tschaikowsky triumphed at once. Modest Tschaikowsky says that von Bülow's devotion to Peter was "then at its zenith, consequently he put into his interpretation of the Third Suite not merely his accustomed experience, but all the fire of his passing enthusiasm. I say 'passing,' because some ten years later this enthusiasm had somewhat cooled, and he had begun to rave over the works of Richard Strauss, who at that time had scarcely entered upon his career as a composer." This statement is hardly fair. Bülow was a man of moods, but his admiration for Tschaikowsky and his music remained with him till his death. Nor did Bülow praise unreservedly the works of Richard Strauss.

The Third Suite was played for the first time in New York at a Thomas Popular Concert, November 24, 1885.

Tschaikowsky conducted his Suite in New York at the Music Festival in the new Carnegie Hall, May 7, 1891.

The Suite is scored for three flutes (one of them interchangeable with piccolo), two oboes, cor anglais, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, a set of three kettledrums, big drum, cymbals, snare-drum, tambourine, triangle, harp, strings. It is dedicated to Max Erdmannsdorfer.

The Suite is in four movements:

1. *Elegie.* This movement is in free rondo form. *Andante molto cantabile,* 6-8. The first theme, G major, is given to the first violins. This theme is gentle and flowing. The second theme, E flat, 2-4, *"molto espressivo e con grandezza,"* played by first violins and flutes, is more emotional. There is an episode, *piu mosso,* and the theme is repeated, this time by violas and 'cellos. The first theme enters, now in E flat (flutes and oboes); strings are in counterpoint; and there is a

new theme for the horns. There is a short development, which after a stirring *crescendo* ends *fortissimo* and in the climax the second theme enters with marked brilliance. A horn-call sounds a halt; the gentle first theme is sung by flutes. Toward the end the solo violin rises from its fellows and above light chords of the wood-wind. Harp harmonics add to the romantic mood.

II. *Valse melancolique.* Iwan Knorr in his analysis of this Suite comments on Tschaikowsky's predilection for the waltz form and his choice of the waltz rather than of Russian folk-dances, generally in 2-4. He speaks of the cosmopolitanism, the universality, of the composer, and likens him to Turgenieff in his position towards his compatriots. The comparison is something more than fanciful: just as Dostoievsky satirized Turgenieff because he was not "national," so the ultra-radicals, Rimsky-Korsakoff, et al., do not recognize Tschaikowsky as a strictly Russian composer. Hazlitt defined a patriot as "a good hater," and this extreme nationalism of the new-Russians might well be called skew-eyed parochialism.

The waltz, with Tschaikowsky, is not an ordinary, gay affair. Death often is the piper, as in the old pictures. Much of Tschaikowsky's

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festal music is the expression and expansion of De Quincey's gorgeously tragic page:

"From all which the reader may comprehend, if he should not happen experimentally to have felt, that a spectacle of young men and women flowing through the mazes of an intricate dance under a full volume of music, taken with all the circumstantial adjuncts of such a scene in rich men's halls—the blaze of lights and jewels, the life, the motion, the sea-like undulation of heads, the interweaving of the figures, both of the dance and the music, 'never ending, still beginning,' and the continual regeneration of order from a system of motions which forever touch the very brink of confusion—that such a spectacle, with such circumstances, may happen to be capable of exciting and sustaining the very grandest emotions of philosophic melancholy to which the human spirit is open. The reason is, in part, that such a scene presents a sort of mask of human life, with its whole equipage of pomps and glories, its luxury of sight and sounds, its hours of golden youth, and the interminable revolutions of ages hurrying after ages, and one generation treading upon the flying footsteps of another, whilst all the while the overruling music attempers the mind to the spectacle, the subject to the object, the beholder to the vision. And although this is known to be but one phasis of life—of life culminating and in ascent—yet the other (and repulsive) phasis is concealed upon the hidden or averted side of the golden arras, known but not felt: or is seen but dimly in the rear, crowding into indistinct proportions. The effect of the music is to place the mind in a state of elective attraction for everything in harmony with its own prevailing key."

Allegro moderato, 3-4, E minor. The dusky background is formed by chords of bassoons and clarinets, with a 'cello figure, against which violas and then flutes lament with a lamentation which is broken as by

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sighs. The second section, G major, is in clear, bright opposition. The syncopated chief theme is in the strings, while flutes and clarinets are in smooth and flowing figuration. The first section is repeated with stronger orchestration. The trio, of Tschaikowskian, deliberate monotony, follows, and there is a repetition of the preceding themes with a different close.

III. *Scherzo, molto vivace,* 6-8 (2-4). Trombones and pulsatile instruments are added to the orchestra. There are two introductory measures of wood-wind, and the violins give out the chief theme, which is of a tarantella character. To this theme in the second section a syncopated theme is bound; it is repeated several times; a great *crescendo* leads to the return of the first section, which is connected closely with a singular trio. This trio is for the most part in *pianissimo.*

There are faint clashes of cymbals, far-off roll of drum,—snatches of a march as though borne by the wind: a battle in the distance and in the mist. And now fragments of the *scherzo* theme are heard; there is a conflict between the irreconcilable elements. At last the march is

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hushed, and reckless gayety prevails, until the first theme growls in the bass, and with a wild shriek of the orchestra the *scherzo* is at an end.

IV. *Tema con variazioni.* The simple theme, G major, 2-4, is sung by first violins with accompaniment of detached chords.

Variation 1. The theme is given to all the strings (*pizzicato*) in octaves; flutes and clarinets are in counterpoint above.

2. The first and second violins are as one voice, *concertante,* in rapid thirty-second passages throughout. Flutes, oboes, clarinets, bassoons, horns, accompany.

3. For three flutes, two clarinets, two bassoons. The theme is first played as upper voice by first flute. In the second section the second clarinet plays the continuation of the theme, which is ended by the flute. The other instruments are for the most part in elaborate polyphony.

4. For full orchestra (B minor), *"pochissimo meno animato."* The chief theme is now given below and now above. 'Cellos, clarinets, and cor anglais in unison give peculiar richness to the theme.

5. For flutes, oboes, clarinets, bassoons, strings. G major, *allegro vivace,* 3-4 time. A *fugato,* in which the beginning of the first and

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second parts of the theme serve as chief theme for contrapuntal treatment.

6. *Allegro vivace,* 6-8. Snare-drum added to instruments in preceding variation. The theme is like unto the tarantella motive. The dance is furiously loud until it is interrupted by the solemn choral of the next variation.

7. 2-4. Wood-wind instruments play the theme transformed into a choral.

8. *Adagio,* 3-4. In this variation as well as in the next there is the thought of folk-tunes. The harmonies of this variation are not modern in tonality: they hark back to the old folk-song—church—modes. The preceding choral goes into a *tremolo* of divided violins, and the cor anglais sings a characteristic melody, *adagio, molto cantabile ed espressivo.*

9. Full orchestra with solo violin. A major, *allegro vivace,* 2-4. Two dance measures are constantly repeated. The melody is in the violins, and a clarinet and the horns accompany with tonic and dominant chords on a dominant pedal. There is a climax (*piu presto*); it is followed by a *cadenza* for solo violin, which leads into the next variation.

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10. B minor, *allegro vivo e un poco rubato,* 3-8. Chiefly a capricious solo for violin, with accompaniment, for the most part, of detached chords.

11. B major, *moderato mosso,* 4-4. A variation built upon a tonic pedal. At the end the basses descend to the low F sharp, and prepare the pedal-point of the *Finale.*

12. *Finale. Polacca. Moderato maestoso e brilliante,* 3-4. A drum-roll on the low F sharp with blare of horns gives the signal for a festival. Violins and flutes in ascending triplets include initial tones of the theme. The pace grows livelier; the triplets are changed into sixteenths. Trombones (*ff marcatissimo*) announce a fragment of the theme, which soon is sounded in diminution by the same instruments. There is a mighty *crescendo* with constant drum-roll on F sharp, which is strengthened by the basses, and after a dramatic *retardando* the *polacca* begins with pomp and ceremony, sung by all the violins and violas. Trumpets and trombones remember snatches of the theme for variations. Much of the introduction to the *polacca* is repeated, as is the dance itself, and a *poco piu mosso* brings the end.

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Programme

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1917 - 1918

Alfred Hertz - - Conductor

Cort Theatre

Sunday Afternoon, December 2, 1917

2:30 o'clock

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SPECIAL NOTICE

CHANGE of DATE

THE 5th SYMPHONY CONCERT

by

San Francisco Symphony Orchestra

will be given

THURSDAY, DEC. 6

3:00 P. M.

CORT THEATRE

Instead of Friday, Dec. 7, as originally planned.

SEASON TICKETS dated Dec. 7 will be honored Thursday, Dec. 6.

As usual the programme will be repeated on the following Sunday.

THIS CHANGE has been made to enable the Cort Theatre to be used for American Red Cross Theatre Day December 7.

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - CONDUCTOR
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Fourth Popular Concert

Season 1917-1918

Sunday Afternoon, December 2, 2:30 o'clock

Soloist, KAJETAN ATTL, Harpist

CORT THEATRE

PROGRAMME

1. Symphony, G Minor ..... MOZART
   - Allegro Molto
   - Andante
   - Menuetto
   - Finale

(INTERMISSION)

2. Peer Gynt Suite ..... GRIEG
   - Morning
   - Ase's Death
   - Anitra's Dance
   - In the Hall of the Mountain King
   - Solweig's Song.

3. Vltava (The Moldau) ..... SMETANA
   Arrangement for Harp Solo by K. Attl
   KAJETAN ATTL

4. Valse de Concert, Op. 47 ..... GLAZOUNOW

5. Overture, Rienzi ..... WAGNER

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PROGRAMME NOTES :: By Felix Borowski

SYMPHONY, G MINOR

Wolfgang Amadeus Mozart
Born Jan. 27, 1756, at Salzburg
Died Dec. 5, 1791, at Vienna

ALTHOUGH Mozart composed no fewer than forty-nine symphonies only three—the three last—have remained in the modern concert repertoire. These works—they are in the keys of E flat major, G minor and C major respectively—were written within a period of two months, the first of the three being dated June 26, 1788, and the last August 10 of the same year. The G minor symphony was finished July 25, having been written in ten days. It is worth remarking that of all the forty-nine symphonies only two are written in minor keys, and both are in G minor.*

As originally created the G minor Symphony was scored for the following orchestra: One flute, two oboes, two bassoons, two horns and strings. At a later period Mozart added clarinets, rearranging the oboe parts on a separate sheet of paper.

This second version—or, as it was called, *Nachschrift*—long remained unknown to the world at large, and in performances of the symphony it was always the first arrangement that was used. The *Nachschrift* passed into the possession of Johannes Brahms, who prided himself upon a little collection of autograph manuscripts, written by immortal creators of the art which he himself adorned. For some reason that has never been made clear, and for which, so far as is known, Brahms never gave an explanation, he refused to allow a copy to be made of the *Nachschrift*, whereby the second and revised edition of Mozart's symphony could be published and given to the world.

Theodore Thomas had, however, come into possession of a copy of this version more than thirty years ago—possibly before the original manuscript passed into the hands of Brahms—and he employed it at his concerts for many years before other conductors were able to give their audiences the benefit of Mozart's later scoring of the symphony.

I. (*Allegro Molto*, G minor, 4-4 time.) The principal subject begins at once in the violins over an agitated figure in the violas. The transitional passage leading to the second theme begins with the material of the opening subject *p*, but a new idea appears eight bars later, *f*. The second theme, in B flat major, is announced by the strings and —in the second and third measures of it—by the oboe and bassoon. Following this there is heard some development of the principal subject, and the Exposition is then given repetition. The Development is concerned entirely with the principal theme. The Recapitulation presents the chief themes much as before; the transitional passage is almost twice

*The first of these was composed in 1773 at Salzburg. Both are permeated by a certain passionate melancholy, which also is a marked characteristic of other works of Mozart in G minor—the magnificent quintet for strings and the piano quartet. A large majority of Mozart's instrumental works are in major keys. All the concertos for stringed or wind instruments and twenty-five out of twenty-eight piano concertos are major, as also are twenty-four out of twenty-six string quartets.



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as long as that in the Exposition, and the second subject is written in G minor. The movement ends with a *Coda* based on the material of the principal theme.

II. (*Andante,* E flat major, 6-8 time.) This movement, like the preceding, is written in sonata form. Its first theme is really divided between the bass, and the figure taken up in succession by the violas, second and first violins. The little fluttering figure that occurs in the first violins after the repetitions of the theme is given important development in the second portion of the movement. The second theme is in B flat major and begins in the strings. The Development is short, and is based largely on the fluttering figure previously referred to. It is followed by a Recapitulation in which the principal theme and second subject are reheard, the latter in E flat major.

III. Menuetto (*Allegro,* G minor, 3-4 time). This is constructed in the usual three-part form, the theme in three-bar rhythm. The *Trio,* in G major, is announced by the strings, *piano,* six measures later, being continued by the woodwind. The whole character of the *Trio* is in contrast to that of the opening portion of the movement. The third part repeats the first exactly.

IV. Finale (*Allegro assai,* G minor, 4-4 time). With the principal subject of this closing movement a return is made to the passionate character of the first. The subject contains sixteen measures, divided into two portions of eight measures, each repeated. The transitional passage (39 measures long) is built on a bustling eighth note figure. The second theme, announced by the strings, is in B flat; the opening phrase is later taken up by the woodwind and leads to a *forte* section similar in character to the transitional passage. This closes the first portion of the movement. The Development is made up of an imitative working out of the first two measures of the principal theme. This is followed by a Recapitulation, the second subject of which is in G minor.

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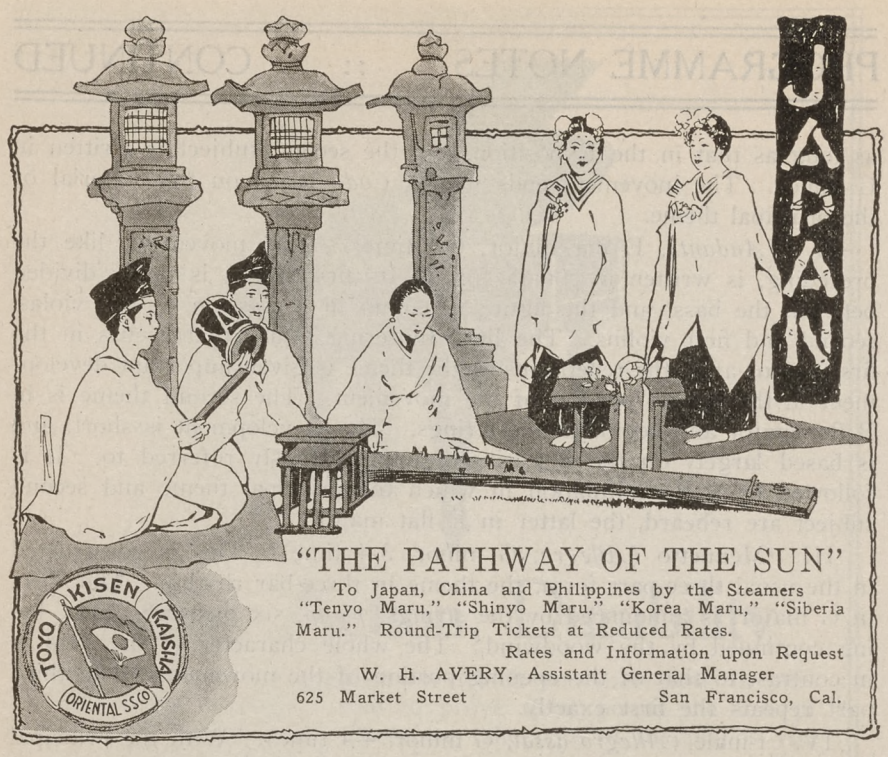
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"PEER GYNT" SUITE

Edvard Hagerup Grieg
Born June 15, 1843, at Bergen, Norway

GRIEG wrote a number of movements of incidental music for Henrik Ibsen's dramatic poem, "Peer Gynt." The five movements played at this concert are: *a.* Morning, *b.* Ase's Death, *c.* Anitra's Dance, *d.* In the Halls of the Mountain King, *e.* Solweig's Song. The poem was written in 1867 and may be summarized as follows:

"The character of Peer Gynt is taken from a Norwegian folk-legend. He is a sort of Norsk Faust, a man destined to be lured on to desruction by his over-wealth of imagination unless he be saved by a woman. In the play Peer Gynt is a peasant boy whose parents had once seen better days; but the father is dead, and the mother and son are now living in extreme poverty. The boy's head teems with ideas and he forms many grand plans for the future. He makes his mother his confidant and she, though not blind to the fantastic wildness of his ways and schemes, cannot help believing in him. His youthful arrogance is unbounded. He goes to a wedding and carries off the young bride to the mountains, where he afterwards deserts her. Roaming about through the night he meets a party of frolicksome dairy-maids. At last he finds refuge in the halls of the king of Dovre mountains; here he falls in love with the king's daughter, but is expelled from the palace upon his love being discovered. Returning home again he finds his mother, Ase, on her death-bed. After her death he sails for foreign lands, stays away for many years, and at length lands upon the coast of Morocco, a rich man. In an Arabian desert he meets Anitra, daughter of a Bodouin chieftain, and falls in love with her; but his love is only short lived and Anitra, discovering that her hold upon him grows weaker, soon leaves him. He dreams of Solweig, his first love, the bride whom he abandoned in the Norway mountains. He goes back to his northern home, finds Solweig faithfully waiting for him, and dies in her arms."

A composition so well known as this one has been for many a year calls for no detailed explanation at this late day: In the first movement no great stretch of imagination is necessary to follow the daylight as it grows from the first timid, twinkling rays of the dawn up to the bursting into full view of the glorious, golden orb in all his splendor. Nor is one at any loss to discern in the second movement the picture which the composer has drawn—the lonely forsaken old mother dying in solitude, with many a moan of distress and many a lament for her harum-scarum boy. In the third movement one sees plainly the lithe, supple form of Anitra as she moves through the graceful and fascinating figures of the dance. The last movement of Suite No. 1 pictures the scenes in the hall of the mountain king, with the imps in full cry after Peer Gynt.

The last number played today—Solweig's Song—is the fourth number of the second Peer Gynt Suite.

ANNOUNCEMENT

FIFTH PAIR OF SYMPHONY CONCERTS

CORT THEATRE

THURSDAY AFTERNOON, DECEMBER 6, at 3 o'clock
Sunday Afternoon, December 9, at 2:30 o'clock

PROGRAMME

1. Overture, Anacreon ..... CHERUBINI

2. Symphony No. 1, C Major, Opus 21 ..... BEETHOVEN
   1. Adagio Molto, Allegro con brio
   2. Andante cantabile con moto
   3. Menuetto—Allegro molto e vivace
   4. Adagio, Allegro molto e vivace

(INTERMISSION)

3. A California Suite ..... FREDERICK JACOBI
   a. Carmelo
   b. Fiesta in Monterey
   c. Dolores
   d. Easter Sunday at Santa Barbara

4. Overture, "Le Carnaval Romain" ..... BERLIOZ

Tickets on sale beginning Monday at box offices of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Cort Theatre from 9 a. m. on days of Concerts.

:: PROGRAMME NOTE ::

VLTAVA
The Moldau
(Symphonic Poem)

F. Smetana
Born March 2, 1824, at Leitomischal, Bohemia
Died May 2, 1884, at Prague

Arranged for Harp by Kajetan Attl

THERE are two springs in a shady forest of Bohemia, one warm and spouting, the other cool and quiet, whose waters, flowing merrily over the rocks, unite and shine in the rays of the morning sun. The fast-flowing brook is soon the river Vltava which, proceeding through Bohemian canyon, quickly grows to be a powerful current. It runs through the dense forest in which is heard the merry noise of a hunting party, the call of the hunter's horn sounding closer and closer.

Its course takes it through green meadows and valley, where a party is celebrating with song and dance. During the night the forest and water nymphs rejoice in the moonlight, while in the river the many castles and noble ruins are reflected, an evidence of the past splendor of the ancient knights and of the fame of times long gone by. At the Johannes falls the river boisterously forces its way through the cataracts, its foaming waves rushing through the rocky crevices to the broad bed in which it flows in majestic peace toward Prague, welcomed by the venerable Vysehrad, whence, in the far distance it vanishes from the poet's sight.

A synsopsis of the Symphonic Poem may be written as follows:

Origin of the river
Hunting in the forest nearby
Moonlight on the river
Sunrise
The rapids
Salute from the castle
Finale.

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FRIDAY AFTERNOON, DEC. 21,
at 3:00 o'clock

SUNDAY AFTERNOON, DEC. 23,
at 2:30 o'clock

CONCERNING HAROLD BAUER:

Harold Bauer's genius as an interpreter is largely responsible for his world fame as a pianist. A pupil of Paderewski, Bauer owes to that master a debt of gratitude for bringing to its highest development the musical genius he early displayed. Yet, it may be said, that Bauer is, in large measure, self-taught.

Seven times previous to his present tour Bauer has visited the United States, and each appearance has strengthened his hold on American favor. In Europe his reputation was made long before he undertook to win recognition in this country. He has triumphantly toured England, Norway, Germany, Spain, France, the Netherlands, Austria, Russia, Sweden and America.

In Bauer's interpretations there is no quality more noticeable than his way of getting at the inner meaning of a composition, losing himself as it were in the spirit of the work, while reproducing it with such life and charm that it stands forth as a vivid tone picture, never to be forgotten. He has the faculty of poetic divination, a rare intuitive insight which makes him an artist of surprising versatility.

Bauer is as famous for his concerto work as for his playing on the recital platform, for he is a great musician as well as a great pianist. At his forthcoming appearances with the San Francisco Symphony Orchestra, Bauer will play Schumann's Concerto in A Minor.

VALSE DE CONCERT, NO. 1, OPUS 47

Alexandre Glazounow
Born Aug. 10, 1865, at St. Petersburg

GLAZOUNOW composed this Valse at Peterhof near St. Petersburg in 1893, the work, together with an arrangement for piano duet made by himself, having been brought to publication the following year. The score is dedicated to the composer's mother, Helénè Glazounow. The piece opens with an introduction (*Allegro*, D major, 3-4 time) sixteen measures long, following which the theme of the dance (*Tempo di Valse*) is announced in the violas and clarinets, afterwards to be taken up by the higher strings. A second section is brought forward in the clarinet in B flat major, another (*Poco meno mosso*, G minor) in the same instruments with a *pizzicato* accompaniment in the strings. The first theme then returns in the first violins and woodwind followed by other material of a playful character, which leads into a brilliant and effective *coda*.

The work is scored as follows: Three flutes (piccolo), one oboe, one English horn, three clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, glockenspiel, bass drum, cymbals, side drum, triangle, harp and strings.

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PROGRAMME

1. Prelude, Hansel and Gretel.....HUMPERDINCK

2. Meditation from Thais .....MASSENET
Violin Obbligato, LOUIS PERSINGER

3. Finlandia ..... SIBELIUS

(INTERMISSION)

4. Symphony, Pathetic, No. 6 .....TSCHAIKOWSKY
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OVERTURE TO "RIENZI"

Richard Wagner
Born May 22, 1813, at Leipzig
Died Feb. 12, 1883, at Venice

IN 1835 there was published in London a three volume novel—"Rienzi, The Last of the Roman Tribunes"—by Sir Edward Bulwer-Lytton. This work, which set forth in Lytton's perfervid style and with more or less historical accuracy, the revolt led by Cola di Rienzi against the arbitrary power of the Roman nobles, achieved a triumphant success in English-speaking countries. To satisfy the demands of foreign readers translations of Lytton's book were brought forth by publishers on the Continent. A German edition of "Rienzi" made by Bärman attracted the attention of Wagner when he was in Dresden in 1837; and the composer, fired with the success of Meyebeer's spectacular productions in Paris, saw in Lytton's novel the basis of an opera that should bring him fame as well as many riches.

Wagner wrote the text in July, 1838, at Riga, and the music of the

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first two acts was completed in the Spring of the following year. Having progressed so far he resolved to set out for Paris in order to arrange for a production of his work. The departure was, however, a matter beset by many complications.

Wagner's creditors had got wind of his intention to forsake them and they invoked the assistance of the law to enforce a payment of their claims. The composer, elaborately disguised, successfully eluded the Cossack sentries on the Russian frontier, and having joined his wife at Pillau they set sail in a small boat for Paris by way of London. Meyerbeer was spending the summer of 1839 in Boulogne, and Wagner paused there to solicit the assistance of the composer of "Les Huguenots" in his artistic aspirations. Meyerbeer was generous in action as well as in praise. He gave Wagner letters of introduction to the directors of the Opéra and the Théâtre de la Renaissance and to Habeneck, conductor of the conservatory concerts. Nothing, however, came of these. Wagner discovered that the road to a production of "Rienzi" at the Opéra led through an interminable maze of intrigue and conspiracy. He took up the composition with a view to its completion for a German theatre. The third act was finished in August, 1840, and the overture was sketched in October of the same year. In November the entire work was completed, and the score—five enormous volumes—was despatched to the director of the Dresden Opéra in the hope of

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its acceptance. In the meantime Wagner and his wife suffered grinding poverty. He did hack work for the publisher Schlesinger, wrote articles for the *"Gazette Musicale,"* even tried to obtain a position in the chorus of one of the small boulevard theatres, but the conductor "having"—Wagner wrote—"tested my capabilitiies, discovered that I could not sing at all, and pronounced me a hopeless case all round."

No word having been received from Dresden as to the fate of "Rienzi," Meyerbeer came once more to the rescue of his protegé and despatched an urgent recommendation to the director of the Opéra. Three months later Wagner was informed that his work had been accepted, but a year and four months elapsed before its production became an accomplished fact October 20, 1842.

Reissiger conducted and Tichatschek created the part of Rienzi, Mme. Schroeder-Devrient that of Adriano. The house was packed when at six o'clock the overture began, and at twelve, when the final curtain came down, Wagner was able to point out with pride that no one had been seen to leave his seat, although the music had been in progress for six long hours.

Wagner's triumph was complete. The enthusiasm of the listeners was equalled only by the rapture of the singers. "I shall not permit any cuts; it was too heavenly," said Tichatschek to Wagner when the composer came down to the theatre the morning after the performance to effect a generous pruning of the score. And Tichatschek's dictum was echoed by the public and the majority of the critics. The correspondent



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of the *Neue Zitschrift fur Musik* (Leipzig) declared, "I express my inmost conviction when I say: A pity for every measure that is taken out." So in order to present the opera without any excisions two evenings were devoted to it.

"Rienzi" did not find its way to foreign lands until 1859 when a performance of the opera was given at Prague. Five years later it was heard at Stockholm and Paris was given a production (in French) in 1869. The first performance in America took place in New York, being given by the Pappenheim-Adams Company in March, 1878. The opera was not produced in London until the following year.

The overture to "Rienzi" is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, two natural and two valve horns, one serpent, two natural and two valve trumpets, three trombones, one ophicleide, two kettle drums, two side drums and bass drum, triangle, cymbals and the usual strings.

The overture opens with an introduction—*Molto Sostenuto e maestoso,* D major, 4-4 time—the first note being the trumpet call which plays an important part in the third act of the opera. Soon the subject of Rienzi's prayer is heard, first in the strings, then *fortissimo* in the woodwind and brass. This leads into an *Allegro energico,* the subject of which begins with the theme "Gegrüsst sei hoher Tag" sung by the chorus at the end of the first act. Following this subject comes the battle hymn "Sancto spirito cavaliere" played by the brass, *fortissimo,* with which is interspersed the motive of Rienzi's prayer. An extension of this theme is made by the introduction of another section, the melody "Rienzi dir sei Preis," sung in the *finale* of the second act. There now follows a development, principally of the "Sancto spirito cavaliere" theme, and a shortened recapitulation of the first part of the work together with a *coda* founded on the battle hymn.

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Fifth Pair of Symphony Concerts

Season 1917-1918

Thursday Afternoon, December 6, 3:00 o'clock
Sunday Afternoon, December 9, 2:30 o'clock

CORT THEATRE

PROGRAMME

1. CHERUBINI .....Overture, Anacréon

2. BEETHOVEN.....Symphony No. 1, C Major, Op. 21
   Adagio Molto—Allegro con brio
   Andante cantabile con moto
   Menuetto
   Adagio—Allegro molto e vivace

(INTERMISSION)

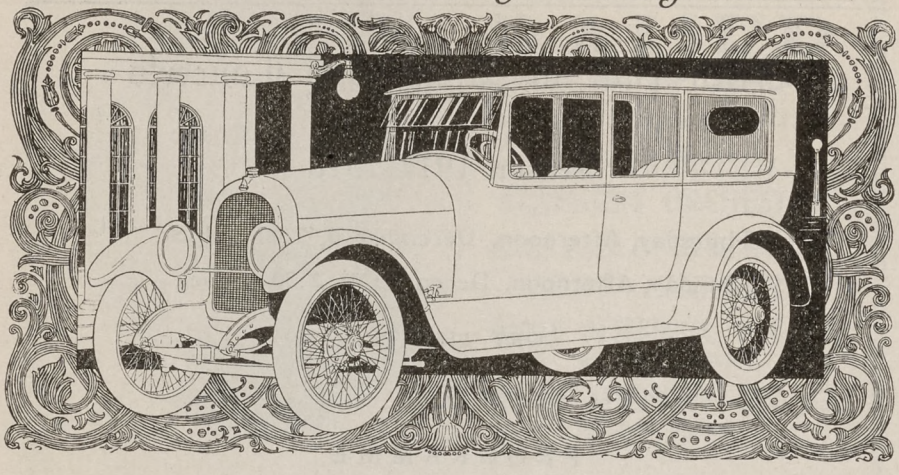
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PROGRAMME NOTES :: By Felix Borowski

OVERTURE TO "ANACREON"

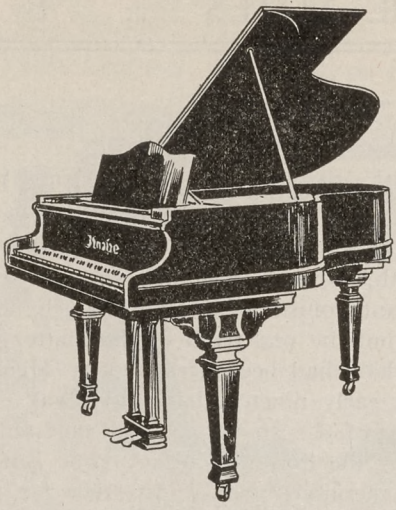
Luigi Cherubini
Born Sept. 14, 1760, at Florence
Died Mar. 15, 1842, at Paris

"ANACRÉON, OU L'AMOUR FUGITIVE" was Cherubini's twentieth opera. He had begun the work early in 1803, and the piece was produced on the 4th of October at the Opéra, Paris, with, however, but little success. Cherubini attributed this failure to the antagonism of a clique which he imagined was arrayed against him; but the real truth of the matter could be discovered in the futile text which had been arranged by Mendouze. The opera-going public of the early nineteenth century was not overly-particular as to the probability of the stories or the consistency of the dramatic incidents provided by the librettists of its day. But the naive attempts of Mendouze to put the adventures of Anacréon into operatic form were not to be taken seriously even by the Parisian amusement seekers who had gazed at the impossibilities of many a dramatic product and thought them very natural indeed.

When Anacréon, in one of the scenes of the ballet-opera asked one of his attendants whether he would take anything to drink, and addressed him as "interesting slave," the audience went into such convulsions of merriment that it was feared the piece would be brought to a premature conclusion.

It was not likely that Cherubini's opera could survive the ridicule which its librettist brought upon it. There were a number of performances in Paris, and (with a very poor translation of the French text made by Stegmeyer) "Anacréon" was also played a few times in Vienna; but the work eventually dropped out of the dramatic repertoire, and only a few numbers of it survived. Principal of these was the Overture; the air "Jeunes filles aux regards doux," sung by Corinne; a quartette, "Des nos cœurs pur," and a Bacchanalian chorus, "Honneur au Dieu de la vendage." At the end of the first act there was a storm scene which attracted much admiration, and which Castil-Blaze, the author of "L'Opéra en France," declared, "takes rank among the most renowned tempests that have thundered in our theaters from the time of Marais' 'Alcione' (1706) until that of 'William Tell' (1829)."

It is evident that Cherubini himself realized that the Overture to "Anacréon" was one of the strongest works that had been created by his pen, and that its possibilties of life far exceeded those of any other number of the opera. Nor was this conviction unshared by others. When the Philharmonic Society of London was founded in 1813 the Overture to "Anacréon" was the piece with which the organization inaugurated its long and glorious career.



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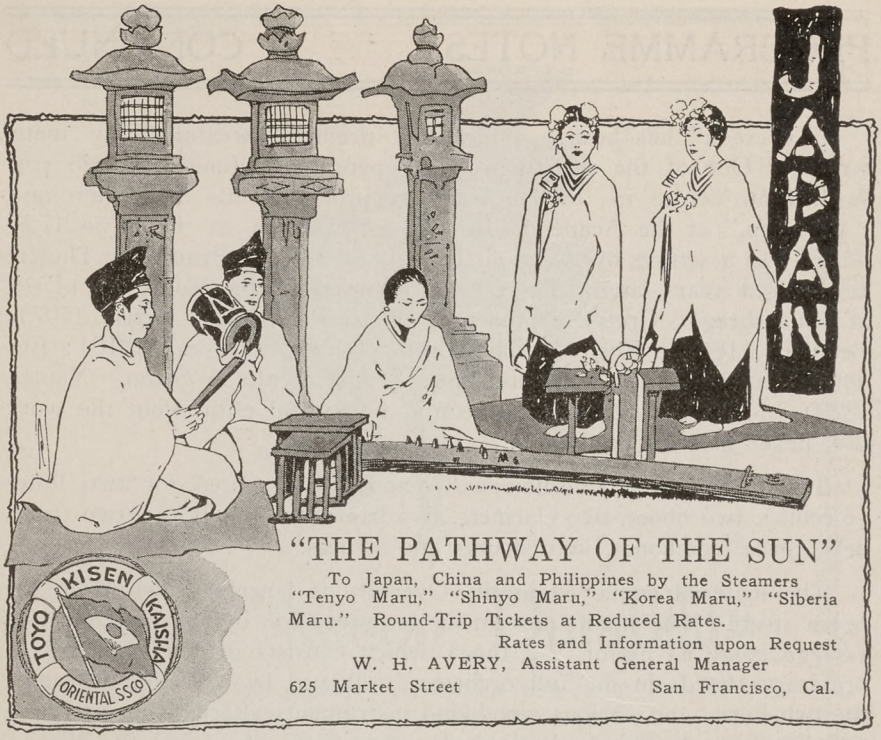
"Anacréon" has been a subject of dramatic treatment by many writers. One of the earliest was an opera by Antonio Sartorio performed at Venice in 1678. Rameau produced his ballet-héroique, "Anacréon," at the Académie Royale de Musique at Paris in 1757. There was a setting by Raymont brought out at the Beaujolais Theatre some eight years later. There have been operas by Horszisky (1791, at Rheinsberg); Grétry ("Anacréon chez Polycrate," Paris, 1797); Beaulieu (1819); Ebell ("Anakreon in Ionien," Breslau, 1810); Frl. von Beaumesnil (1819); Mercadante ("Anacreonte in Samo," Naples, 1820). Méhul wrote an "Anacréon"—a youthful effort—but the work was never given a production.

The Overture to Cherubini's "Anacréon" is scored for two flutes (piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums and strings.

The material employed in the Overture is largely drawn from the opera itself. The main movement is preceded by an Introduction (*Largo assai,* D major, 2-2 time) which consists of ten measures of prefatory chords in the full orchestra, followed by a section in which the two horns and various woodwind instruments alternate in conversational passages. This leads through a *fortissimo* chord into the *allegro.*

The main section of the Overture (*Allegro,* D major, 4-4 time) is not written in sonata form, but is a freely constructed movement based almost throughout on the subject presented by the violins four measures after the *Allegro* begins. There is also some employment made in later portions of the piece of the little figure with which the violoncellos open the movement. In earlier days the attention of connoisseurs was attracted by the long-continued *piano,* which is maintained for nearly fifty measures after the subject has been announced. The lengthy *crescendo* which follows was also pointed out as having been the forerunner of the celebrated effects which Rossini afterwards employed so liberally in his overture.

After the opening matter has been worked out at some length the key changes to F major, and a vigorous section appears in which the full orchestra takes part—former material being, however, also employed. There is a gradual *diminuendo,* and, after a pause, imitative scale passages are brought forward in the strings. Soon the opening theme of the overture appears in the violins, and this matter is worked out until the close. A sonorous *coda* brings the Overture to its conclusion.



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SYMPHONY NO. 1, C MAJOR, OPUS 21

Ludwig van Beethoven
Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna

ALTHOUGH this C major Symphony was the first that was brought by Beethoven to completion, it was not the first that he had in mind to write. There exists a number of sketches for a symphony in C minor, made in the closing years of the eighteenth century—probably in 1794, or at the beginning of 1795. These were laid aside, possibly to make room for the symphony in C. It is, however, not easy to assign an exact date to this latter work. The manuscript is lost; but we know that it must have been completed at the beginning of the year 1800, for on March 26 the *Weiner Zeitung* contained the following announcement:

The management of the Imperial Theatre having put the auditorium at the disposal of Mr. Ludwig van Beethoven, this composer announces to the public that the date of his concert has been fixed for April 2.

The public is also informed in this advertisement that tickets were to be procured on that day from Mr. van Beethoven, Tiefen Graben, No. 241, third flat.

The concert, which was the first given by Beethoven in Vienna for his own benefit, began at seven in the evening; the following having been the program performed.

Grand Symphony, by Haydn.
Aria from "The Creation," by Haydn.
Concerto for Piano, composed and performed by Beethoven.
Septet, by Beethoven.
Duet from "The Creation," by Haydn.
Improvisation by Beethoven on the Emperor's Hymn, by Haydn.
Symphony No. 1, by Beethoven.

The aria from Haydn's "Creation" was sung by Miss Saal, a member of the opera house staff of artists, and she was joined in the duet by her father, Ignaz Saal, a bass singer of some popularity at that day. It is not certain which concerto was performed by Beethoven, for he had at that time written two—in B flat and C respectively.

Of the effect made at this concert by Beethoven's symphony, we are able to form some idea from a review of the performance which appeared October 15, more than six months after it had taken place, in the *Allgemeine Musikalische Zeitung*.

"At last," wrote the correspondent of this paper, "Mr. Beethoven has been able to obtain the hall of the theatre for a concert for his benefit that has certainly been one of the most interesting that we have heard for a long time. He played a new concerto containing numerous beauties, especially in the two first movements. After this piece we heard a Septet, written by him with much taste and feeling. He improvised in masterly fashion, and at the conclusion of the concert there was executed a symphony of his creation in which much art was to be perceived, novelty and great richness of idea. The wind instruments are used too frequently with the result that the symphony is rather a

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piece for wind instruments than a real orchestral work."

At the end of 1800 Beethoven entered into correspondence with the Leipzig publishers, Hofmeister and Kuhnel, with a view to the publication of the symphony, the septet, the concerto and a solo sonata. The Leipzig firm evidently considered Beethoven's proposals without loss of time, for in the middle of January the composer is writing again with statements of his terms. He asked twenty ducats ($50) for the symphony, and the same amount for the sonata, which he described as being first-rate. Beethoven stipulated seventy ducats for all four works and, incidentally, he explained, "I am a bad business man and reckoner."

In a third letter (June, 1801) the composer of the symphony specified the form of the title that he wished to have placed on the work. It was written in French, as follows: Grand symphonie avec deux violins, viole, violoncello et contre-basse, deux flute; deux oboe, deux cors, deux fagots, deux clarines et tymbales. Composee et dediee a son altesse serenisime maximilien francois Prince Royal d'hongrie et de Boheme, Electeur de Cologne, etc., par louis van Beethoven, Oeuvre 21.

When the symphony came to publication the same year the dedication was changed. The "altesse serenissime" had been gathered to his distinguished forbears a month after the letter had been sent to the publishers, and Beethoven made out the dedication to Baron van Swieten, who was a friend of the composer, as he had been a friend of Mozart and of Haydn before him.

Only the parts of the first symphony came to publication in 1801. The score was not engraved until 1820, when Simrock, of Bonn, brought it out as an 8vo volume of 108 pages.

Beethoven's work soon found its way to other cities than Vienna. It was played at Leipzig, at the Gewendhaus, November 26, 1801, upon which occasion a critic characterized it as "confused explosions of the presumptuous effrontery of a young man." Prod'homme suggests that the first symphony was performed in London by the Philharmonic Society in 1813, the year of its foundation. It was, however, played for the first time in England long before that, for the work was interpreted at a concert given by Giambattista Cimador* at the great Rooms, King's Theatre, May 18, 1803.

It would seem that little excitement was aroused by the work, not, at least, among the professional reviewers, for no mention of the performance is to be discovered in any London newspaper of the time. Yet, symphonies were matters of small account in a day in which war occupied the thoughts of every man and woman on the continent of Europe.

It is not easy to define the exact date on which the C major symphony of Beethoven was played for the first time in France. In 1807 it was performed at one of the public exercises of the students of the Con-

*Cimador was a native of Venice, having been born in that city in 1761. In 1791 he settled in London as a teacher of singing; but he was also known as a composer, a violinist, a violoncellist and a pianist. At all times interested in orchestral music, Cimador arranged six of Mozart's symphonies as sextets for strings and flutes and to these works he gave public performances; for the symphonies in their original form had been refused interpretation by the orchestra of the King's Theater, Haymarket, as being too difficult to play. Cimador died in London in 1808.

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Sunday Afternoon, December 16, 2:30 o'clock

PROGRAMME

1. Prelude, Hansel and Gretel.....HUMPERDINCK

2. Meditation from Thais .....MASSENET
Violin Obbligato, LOUIS PERSINGER

3. Finlandia ..... SIBELIUS

(INTERMISSION)

4. Symphony, Pathetic, No. 6 .....TSCHAIKOWSKY
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servatoire. Habenek conducted it for the first time at one of the performances of the Société des Concerts du Conservatoire, May 9, 1830. In Spain the symphony was first played under Monasterio, in 1864, at Madrid. It was first given in Russia, at Moscow, December 7, 1863.

Before proceeding to an analysis of the contents of the symphony it may be mentioned that Beethoven had already had considerable practice as an orchestral writer before it was composed. His first work with orchestra was a piano concerto in E flat major, begun in 1784, but which remained unfinished. He began also a rondo for piano and orchestra which was completed by Czerny. His first movement of a concerto for piano in D was begun in 1788, and part of a violin concerto dates from about the same period. Beethoven wrote music for a ballet (Ritter Ballet) and a cantata in 1790-91, his first piano concerto about 1795, and in the same year twelve minuets for orchestra. The aria with orchestra (Ah! Perfido) belongs to the year 1796 and the second piano concerto to the following year. One may believe that something of the freedom with which Beethoven treated his wind instruments was due in part to the practice he had obtained in writing chamber music for them—a trio concertant for clavicembalo, flute and bassoon—this was a very early work—a rondino for wind instruments; allegro and minuet for two flutes; octet for wind instrument; trio for two oboes and English horn; sextet for wind instruments; trio for piano, clarinet and violoncello; sextet for violin, viola, horn, clarinet, bassoon, violoncello and double bass—all of which preceded the first symphony.

Beethoven's work is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The main movement is preceded—as in the second, fourth and seventh symphonies—by an Introduction (*Adagio Molto,* C major, 4-4 time), this being, however, only twelve measures long, leading without pause into the *Allegro con brio* (C major, 2-2 time), the principal subject of which opens in the strings. The transitional passage leading to the second theme begins with a new idea in the first violins, answered in the second phrase by the woodwind. The second subject is given to the oboe and flute in answering phrases. There is a reminiscence of the opening theme, leading to a short *coda,* following which the exposition is given repetiton. The Development is concerned with the working out only of the principal subject. The Recapitulation presents the first theme in the full orchestra *ff,* but the latter portion of the subject is modified. The second subject appears in the woodwind, and the *coda* is much extended, containing further development of the opening theme of the movement.

II. (*Andante cantabile con moto,* F major, 3-8 time). The sonata form is employed in the construction of the movement. The subject begins in the second violins *pp,* being imitated in the sixth measure by the violoncellos and violas, and later by the basses and first violins. The second theme, in C major, is given to the strings, its melody being taken up eight bars later by the woodwind and second violins, with a counterpoint in the first violins. A *coda* brings forward a new idea in triplets

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Sunday Afternoon, December 23, 2:30 o'clock

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PROGRAMME

1. Unfinished Symphony ..... SCHUBERT

   Allegro Moderato
   Andante Con Moto

(INTERMISSION)

2. Concerto for Pianoforte, A Minor..... SCHUMANN

   HAROLD BAUER

3. Don Juan ..... RICHARD STRAUSS

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in the first violins, and a marked rhythm in the kettledrums. The first part of the movement is then repeated.

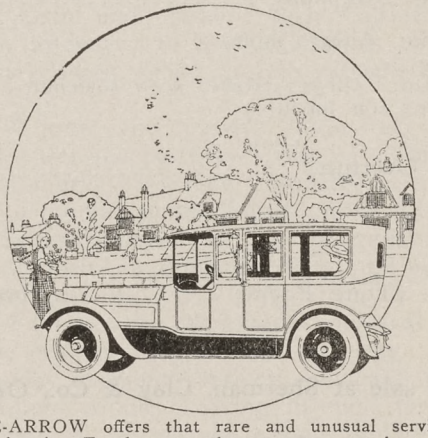
The Development begins with a working out of the second theme, the drum rhythm occupying an important part. The Recapitulation begins as before with the principal theme in the second violins, but with a counterpoint moving against it in the violoncellos. The second subject is again allotted to the strings, and the *coda* is extended by development of the opening theme.

III. Menuetto (*Allegro molto e vivace,* C major, 3-4 time). Although called a *menuet,* the character of this movement has more of the character of a *scherzo.* It begins with the subject in the first violins. The first eight bars are repeated. Note the resemblance of the following section to the *scherzo* of the seventh symphony.

The *Trio* (in the same key) is made up for the most part of a dialogue between the wind and strings. There are, as in the *minuet,* two sections, each being repeated. At the close of the *Trio* the whole first part of the movement (the *minuet*) is given repetition.

IV. The *Finale* is preceded by an introduction (*Adagio,* C major, 2-4 time) in which the violins play an ascending figure leading into the main movement (*Allegro molto e vivace,* same key and time), the principal subject of which is announced by the strings. The transitional passage brings forward a new idea in the wind, answered by a scale passage in the violins. The second theme is given to the violins (in

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   Allegro con fuoco

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octaves) in G major. The *coda* begins with answering calls between the woodwind and the combined strings and brass. Later there is heard a suggestion of the opening theme in the second violins. The first part of the movement is then repeated. The Development is largely concerned with the two first measures of the principal subject. The Recapitulation begins as before in the strings. The second subject, first in F major, modulating to C major, is scored much as in the first part of the movement. The *coda* is extended.

A CALIFORNIA SUITE

Frederick Jacobi
Born May 4, 1891, in San Francisco

FREDERICK JACOBI, a native of California, was born in San Francisco May 4, 1891. At a very early age he displayed musical tendencies, and at the age of eight years his musical education was seriously commenced. He later studied in New York with Rubin Goldmark and Rafael Joseffy. In 1911 he went to Berlin and continued his studies at the Hochschule under Paul Juon for two years.

On returning to this country, Mr. Jacobi became, in 1913, Assistant Conductor at the Metropolitan Opera House, under Mr. Alfred Hertz, continuing in this position until 1917.

Among his compositions is the Pied Piper, symphonic poem for large orchestra, which was given its initial performance by this orchestra March 24, 1916. "A California Suite," given its initial performance today, is the latest work for large orchestra by Mr. Jacobi, and was composed during the summers of 1916-1917.

This Suite is not programmatic, but is, rather, a series of pictures suggested by the colorful and romantic early California past—Spanish California; days so attractive to all Californians and so much more picturesque than the corresponding periods elsewhere in the Western world.

I. Carmelo (4-4 time, *con grande tranquilta*) is, broadly, the awakening; sun rise over the peaceful Valley of Carmel.

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III. Dolores (4-4 time, *con movimento dolente*) is a moonlight mood-picture of the cemetery of Dolores—an elegy.

IV. Easter Sunday at Santa Barbara (*andante modorato*) is an ecclesiastcial procession—Monks walking through the early dawn and gradually approaching in the ever-increasing sunlight, the mission of Santa Barbara—the crowning glory of those bygone days—of Spain in California.

The Suite is scored for two flutes, piccolo interchangeable with third flute, two oboes, English horn, two clarinets, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, harp, celesta, glockenspiel, tympani, percussion and strings.

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OVERTURE, "LE CARNAVAL ROMAIN"

Hector Berlioz

Born Dec. 11, 1803, at Cote, St. André
Died Mar. 8, 1869, at Paris

THE overture "Le Carnaval Romain" ("The Roman Carnival") was originally the introduction to the second act of Berlioz' opera, "Benvenuto Cellini." The opera itself was not very successful—the "Carnaval Romain," however, proved to be immensely attractive. The first concert performance was at Paris, February 3, 1844, under Berlioz' direction. So greatly did it please the audience on the occasion that a repetition was insisted upon. Berlioz' personal triumph at this unusual success was a double one—and thereby hangs a tale. Some time beforé, Habeneck, the well-known conductor, had directed a rehearsal of the opera "Benvenuto Cellini." The Salterello, upon which the "Carnival" overture is made (it occurs in the second act), was entirely misunderstood by Habenek. In spite of Berlioz' cries of "Faster! Faster! Stir them up," he utterly failed to get into the spirit of the

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dance. Finally, exasperated at Berlioz's criticism, he struck his desk with his violin bow so smartly that it broke. This caused the composer to cooly remark that "If you were to break fifty bows that would not prevent your time from being too slow by half. It is a Salterello that you are conducting." At this Habeneck refused to continue. But Berlioz had ample revenge, as he himself indicates in his "Memoirs:"

"Some years afterward, when I had written the overture of the 'Roman Carnival,' in which the theme of the allegro is this same Salterello, Habeneck happened to be in the greenroom of the Salle Herz the evening that the overture was to be played for the first time. He had heard that we had rehearsed it without wind instruments, for some of my players had been called away, they being in the service of the National Guard. 'Good,' said he, 'there will certainly be a catastrophe at the concert this evening. I must be there.' When I arrived the wind instrument performers surrounded me; the idea of being obliged to play an entirely unknown overture in public terrified them. 'Don't be afraid,' I said, 'the parts are correct; you are all gifted players; watch my baton as often as you can, count your bars, and everything will go all right.' Not a single mistake occurred. I started the allegro in the whirlwind tempo of the Transteverine dancers. The audience shouted, 'Bis!' We played the overture over again; it was even better done the second time. As I passed through the greenroom Habeneck was standing there looking rather disappointed. I just flung these words at him: 'Now you can see how it ought to go!' But he took care to make no reply."

The overture begins with an introduction, first a suggestion of the Salterello (*Allegro con fucco*), then a slow section which is made on an aria from the opera. It is sung by the English horn.

The main movement (*Allegro vivace*) consists, for the most part, of the above mentioned Salterello.*

*Salterello—a popular Roman dance, 3-4 or 6-8 time.

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1917—SEVENTH SEASON—1918

OAKLAND AUDITORIUM THEATRE

FRIDAY EVENING, DECEMBER 14, 8:15 O'CLOCK

PROGRAMME

1. DVORAK....Symphony No. 5, "From the New World" Op. 95

   Adagio: Allegro molto
   Largo
   Scherzo: Allegro vivace; poco sostenuto
   Allegro con fuoco

(INTERMISSION)

2. BEETHOVEN .....Overture, "Coriolanus"

3. BRAHMS.....Variations on the Chorale, "St. Antoni"

4. RICHARD STRAUSS .....Don Juan (Tone Poem)

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PROGRAMME

1. Prelude, "Hänsel and Gretel".....HUMPERDINCK
2. Air from Suite No. 3, D Major.....BACH-WILHELMJ
   Violin Obbligato, LOUIS PERSINGER
3. Finlandia (Symphonic Poem).....SIBELIUS

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4. Symphony No. 6, "Pathétique," Op. 74.....TSCHAIKOWSKY
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Friday Evening, January 11, 8:15 o'clock

PROGRAMME

1. Symphony No. 2, D Major.....BRAHMS
   Allegro non troppo Allegretto grazioso, quasi andantino
   Adagio non troppo Allegro con spirito

(INTERMISSION)

2. Symphonic Variations .....BOEHLMANN
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3. Suite No. 3.....TSCHAIKOWSKY
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PROGRAMME NOTE :: By Philip H. Goepp

SYMPHONY NO. 5, "FROM THE NEW WORLD"

Anton Dvorak
(Bohemian, 1841-1904)

IN a large view, it would seem that by the fate of servitude the American negro has become the element in our own national life that alone produces true folk-song,—that corresponds to the peasant and serf of Europe, the class that must find in song the refuge and solace for its loss of material joys. So Dvorák perhaps is right, with a far-seeing eye, when he singles the song of the despised race as the national type.

It is more and more remarkable how a search will show the true foundation of almost all of Dvorák's themes. Not that one of them is actually borrowed, or lacks an original independent reason for being. It is also striking how easily we Americans fail to recognize an evident type.

Whether by imitation or not, the pentatonic scale of the Scotch is an intimate part of negro song. This avoidance of the seventh or leading tone is seen throughout the symphony as well as in the traditional jubilee tunes. It may be that this trait was merely confirmed in the African by foreign musical influence. For it seems that the leading-note, the urgent need for the ascending half-tone in closing, belongs originally to the minstrelsy of the Teuton and of central Europe, that resisted and conquered the sterner modes of the early Church. Ruder nations here agreed with Catholic ritual in preferring the larger intervals of the whole tone. But in the quaint jump of the third the Church had no part, clinging closely to a diatonic process.

The five-toned scale is indeed so widespread that it cannot be fastened on any one race or even family of nations. The Scotch have it; it is characteristic of the Chinese and of the American Indian. But, independently of the basic mode or scale, negro songs show here and there a strange feeling for a savage kind of lowering of this last note. The pentatonic scale simply omits it, as well as the fourth step. But the African will now and then rudely and forcibly lower it by a half-tone. In the minor it is more natural; for it can then be thought of as the fifth of the relative major. Moreover, it is familiar to us in the Church chant. This effect we have in the beginning of the *Scherzo*. Many of us do not know the true African manner, here. But in the major it is much more barbarous. And it is almost a pity that Dvorák did not strike it. A fine example is "Roll, Jordan, Roll," in E flat (that opens, by the way, much like Dvorák's first theme), where the beginning of the second line rings out on a savage D flat, out of all key to Caucasian ears.

We soon see stealing out of the beginning *Adagio,* an eccentric pace in motion of the bass, that leads to the burst of main subject, *Allegro Molto,* with a certain ragged rhythm that we Americans cannot disclaim as a nation. The working up is spirited, and presently out of the answer grows a charming jingle that somehow strikes home.

It begins in the minor and has a strange, barbaric touch of cadence. Many would acknowledge it at most as a touch of Indian mode. Yet it is another phase of the lowered seventh. And, if we care to search, we find quite a prototype in a song like, "Didn't My Lord Deliver Daniel." Soon the phrase has a more familiar ring as it turns into a friendly major. But the real second theme comes in a solo tune on the flute, in the major, with a gait something like the first.* Less and less we can resist the genuine negro quality of these melodies, and, at the same time, their beauty and the value of the tonal treasure-house in our midst.

The whole of the first *Allegro* is thus woven of three melodious and characteristic themes in very clear sonata-form. The second, *Largo,* movement is a lyric of moving pathos, with a central melody that may not have striking traits of strict African song, and yet belongs to the type closely associated with the negro vein of plaint or love-song. The rhythmic turns that lead to periods of excitement and climaxes of rapid motion, are absent in the main melody. But they appear in the episode that intervenes. Even here, in the midst, is a new contrast of a minor lament that has a strong racial trait in the sudden swing to major and, as quickly, back to the drearier mode. This is followed by a rhapsody or succession of rapid, primitive phrases, that leads to a crisis where, of a sudden, three themes sing at once, the two of the previous *Allegro* and the main melody of the *Largo,* in distorted pace with full chorus. This excitement is as suddenly lulled and soothed by the return of the original moving song.

The *Scherzo* starts in a quick three-beat strum on the chord we have pointed to as a true model trait of negro music, with the lowered leading note. The theme, discussed later in close stress of imitation, seems merely to mark the rapid swing in the drone of strange harmony. But what is really a sort of Trio (*poco sostenuto*) is another sudden, grateful change to major, perfectly true to life, so to speak, in this turn of mode and in the simple lines of the tune.

The *Scherzo* now steals in again, quite a piece, it seems, with the Trio. As the rising volume nears a crisis, the earliest theme (from the first *Allegro*) is heard in the basses. In the hushed discourse of *Scherzo* theme that follows, the old melody still intrudes. In mockery of one of its turns comes an enchanting bit of tune, as naive an utterance as any. But the whole is too full of folk-melody to trace out, yet is, in its very fibre, true to the idea of an epic of the people. Presently the whole *Scherzo* and *Trio* are rehearsed; but now, instead of the phase of latest melodies, is a close where the oldest theme (of *Allegro*) is rung in lusty blasts of the horns and the wood, with answers of the *Scherzo* motive.

In the last movement, *Allegro con fuoco,* appears early a new kind of march tune, that without special trick of rhythm, has the harsh note of lowered leading-note (in the minor, to be sure) in very true keeping with negro song. The march is carried on, with flowing answer, to a

*Again, it is interesting to compare here the jubilee song, "Oh! Redeemed," in the collection of "Jubilee and Plantation Songs."

high pitch of varied splendor and tonal power. The second theme is utterly opposed in a certain pathetic rhapsody. Yet it rises, at the close, to a fervent burst in rapid motion. We may expect in the *Finale* an orgy of folk-tune and dance, and we are not disappointed. There is, too, a sudden rise and fall of mood, that is a mark of the negro as well as of the Hungarian. By a sudden doubling, we are in the midst of a true "hoe-down," in jolliest jingle, with that naive iteration, true to life; it comes out clearest when the tune of the bass (that sounds like a rapid "Three Blind Mice") is put in the treble. A pure idealized negro dance-frolic is here. It is hard to follow all the pranks; lightly at the latest phrase descends in extending melody, a rude blast of the march intrudes in discordant humor. A new jingle of dance comes with a redoubled pace of bits of the march. As this dies down to dimmest bass, the old song from the *Largo* rings high in the wood. Strangest of all, in a fierce shout of the whole chorus, sounds twice this same pathetic strain. Later comes a redoubled pace of the march in the wood-wind, above a slower in low strings. Now the original theme of all has a noisy say. Presently the sad second melody has a full verse. Once more the *Largo* lullaby sings its strain in the minor. In the close, the original *Allegro* theme has a literal, vigorous dispute with the march phrase for the last word of all.

OVERTURE, "CORIOLANUS," OP. 62

Ludwig van Beethoven
Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna

THIS overture, composed in 1807, was written for the tragedy "Coriolanus" of Collin. Tradition says: Coriolanus (fifth century B. C.), the proud Roman patrician, in revenge on the plebeians, because they had effected his banishment from Rome, induced the Voscians to invade the Roman territory under his leadership. Pillaging and devastating, they had already reached the fifth milestone, when the mother and wife of Coriolanus succeeded, by their joint entreaties, in persuading him to desist from further advance. Enraged at this, the Voscians slew him.

Wagner considers that the overture relates solely to the scene between Coriolanus, his mother and wife, before the gates of his native city. (That he speaks of Shakespeare's tragedy instead of Collin's is immaterial, as both follow closely the traditional story, with the exception that in Collin's work the hero takes his own life.) Wagner says: "If we call to mind the impression made upon us by the figure of Coriolanus in Shakespeare's drama . . . . . we shall see one solitary shape loom forth; the defiant Coriolanus in conflict with his inmost voice, that voice which only speaks the most unsilenceably when issuing from his mother's mouth; and of the dramatic development there will remain but that voice's victory over pride, the breaking of the stubbornness of a nature strong beyond all bounds. For his drama, Beethoven chooses nothing but the two chief motives, which make us feel more surely than all abstract exposition, the inmost essence of that pair of characters."

VARIATIONS ON A THEME by Joseph Haydn, Opus 56 A

Johannes Brahms,
Born May 7, 1833, at Hamburg.
Died April 3, 1897, at Vienna.

BRAHMS wrote these Variations in 1873. They were published for orchestra in January, 1874.

The theme of the compositions is the Choral St. Antoni, which Brahms—according to the title of this work—evidently believed to be by Joseph Haydn.

Brahms has scored his composition for two flutes, piccolo, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, kettledrums, triangle and strings.

The theme (*Andante,* B flat, 2-4 time) is given out by wind instruments, the violoncellos and double basses doubling the double bassoon part *pizzicato.*

Var. I. (*Poco piu animato.*) The strings enter with a figure partly in eighth notes and partly in triplets. The wind instruments suggest the melody of the theme.

Var. II. (*Piu vivace,* B flat minor.) The clarinets and bassoons play the most important part in this variation.

Var. III. (*Con moto,* B flat major.) The oboe and bassoon work out the theme, a contrapuntal accompaniment moving beneath them in the lower strings. In the second part the violins and violas take up this material, and the flutes and bassoons embroider it with a figure in sixteenth notes.

Var. IV. (*Andante con moto,* B flat minor, 3-8 time.) Over a moving figure in the violas the theme is set forth by an oboe and a horn in octaves. Later the melody is given to the strings and the moving figure to the flutes and clarinets.

Var. V. (*Vivace,* B flat major, 6-8 time.) The melody is played lightly by the woodwind, its material being afterwards taken up by the strings.

Var. VI. (*Vivace,* B flat major, 2-4 time). The strings suggest the theme *pizzicato,* while a new rhythmical figure appears in the bassoons and brass. Much use is made of this figure throughout the variation.

Var. VII. (*Grazioso,* B flat major, 6-8 time.) The flute and the violas set forth the melody, the first violins and the clarinet playing a descending scale against it. The first violins then take up a melody, the first four notes of which are the rhythmical foundation of the variation.

Var. VIII. (*Presto non troppo,* B flat minor, 3-4 time.) The muted strings give out the figure upon which the whole variation is based.

Finale. (*Andante,* B flat major, 2-2 time.) Much of this division is constructed on a *basso ostinato,* or ground bass, which, five measures long, is repeated twelve times with varying harmonies above it. After this the succession of notes is shifted to the upper and middle parts. The music works up to a climax, upon which the theme is presented *ff* by the full orchestra.

:: PROGRAMME NOTE ::

SYMPHONIC POEM, "DON JUAN," OPUS 20

Richard Strauss
Born June 11, 1864, at Munich

THIS composition by Strauss is based upon a poem or—to put it more precisely—upon extracts from a poem by Nicolus Lenau, entitled "Don Juan." This literary creation was written by Lenau in 1844. The poet—his real name was Nikolaus Franz Niembsch von Strehlenau—made several revisions of his work, but during the last, or very shortly after it, he became insane, and he died in an asylum at Oberdöbling, near Vienna, August 22, 1850.

The following verses are extracts from the poem by Lenau—the perusal of which the composer of "Don Juan" believes will make the character of his symphonic poem intelligible to those who seek to find the innermost significance of the music which they hear. The translation into English, given below, is by John P. Jackson:

O magic realm, illimited, eternal,
Of glorified woman—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And—if for one brief moment, win delight!

* * * *

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip today is breath of spring:
The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique!
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire.
Out to the chase! To victories new aspire!

* * * *

It was a wond'rous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

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2:30 o'clock

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Seven times previous to his present tour Bauer has visited the United States, and each appearance has strengthened his hold on American favor. In Europe his reputation was made long before he undertook to win recognition in this country. He has triumphantly toured England, Norway, Germany, Spain, France, the Netherlands, Austria, Russia, Sweden and America.

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Sunday Afternoon, December 16, 2:30 o'clock

CORT THEATRE

PROGRAMME

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2. *a.* BACH-WILHELMJ . Air from Suite No. 3, D Major
   b. WAGNER ..... Träume

Violin Obbligato, LOUIS PERSINGER

3. SIBELIUS .....Finlandia (Symphonic Poem)

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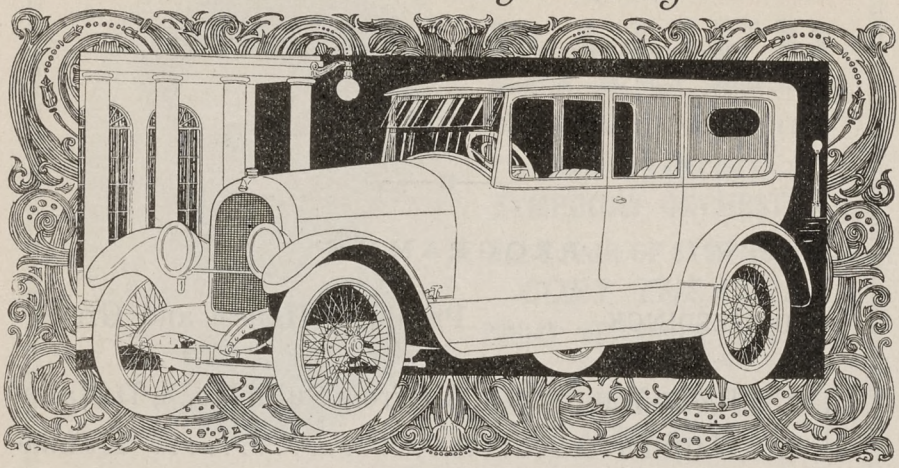
Adagio, Allegro non troppo
Allegro con grazia
Allegro, molto vivace
Finale, Adagio lamentoso

---

*Oh, say, can you see by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there.
Oh, say, does that Star Spangled Banner yet wave,
O'er the land of the free and the home of the brave?

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PROGRAMME NOTES :: By Felix Borowski

PRELUDE TO "HÄNSEL AND GRETEL"

Engelbert Humperdinck
Born Sept. 1, 1854

ENGELBERT HUMPERDINCK composed his fairy opera "Hänsel and Gretel" to a libretto written by his sister, Adelheid Wette, who had gone to the fairy tales of the brothers, Jakob, Ludwig and Wilhelm Grimm, for the basis of her text. This libretto was not originally intended for operatic setting, but merely as a dramatization of Frau Wette's children. Humperdinck leapt into sudden fame through the production of this fairy opera at the Court Theatre in Weimar, December 23, 1893.

There are probably but few people unacquainted with the story of "Hänsel and Gretel." To those few suffice it to say that the little boy Hansel and his sister Gretel are the children of Peter, the broommaker, and that having been sent by their mother into the woods to pick strawberries for supper they lose their way and fall asleep in the forest. When they wake up in the morning the children go still further into the wood, until they come to a house made of sugar and cake, which is the abode of a terrible witch. Hänsel and Gretel are caught by the hag, who intends to bake the children into gingerbread in her oven, and then devour them. She tells Gretel to creep into the oven to see if the honeycakes are ready, but the little girl affects not to understand how she is to get in. The witch then looks in at the door, whereupon Gretel and her brother push her into the oven, and the hag is burnt up into the form of a gingerbread cake. Later the two children are found by their father and mother.

The Prelude does not follow any prescribed outline of form, but is a freely constructed movement, the thematic material of which is taken from the scenes which follow it. It begins with a division in slow tempo, in which four horns and the bassoons entone the motive of the prayer heard in the opera. This is followed by a quick movement in 2-2 time (E major), the subject of which is announced by the trumpet. Other themes are taken up, and there is a complex web of development in which the prayer motive is intertwined.

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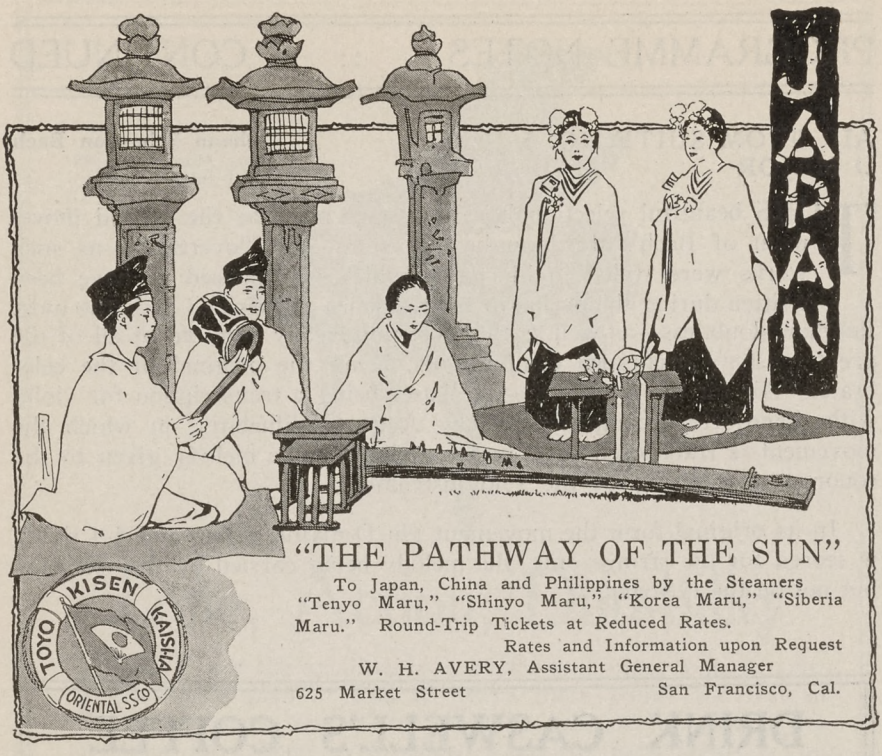
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"FINLANDIA," SYMPHONIC POEM, OPUS 26, NO. 7

Jean Sibelius
Born Dec. 8, 1865, at Tavastehus, Finland

CONCERNING himself, Jean Sibelius wrote, in 1914, the following interesting little biography to Ivan Narodny, who printed it in *Musical America:*

"It is true I am a dreamer and poet of nature. I love the mysterious sounds of the fields and forests, water and mountains. My father was a surgeon of the rank of major in the Finnish army and died when I was very young. I was educated by my grandmother, who insisted upon my studying particularly Greek and Latin. I was graduated from the University of Helsingfors, and studied law, but I did not care to be a lawyer or judge. I determined to become a musician and began to take lessons on the violin. I had already studied music systematically from my fourteenth year and even composed simple pieces of chamber music. The fact is, I had made attempts at composition from very childhood on. My first composition to be performed was Variations for String Quartet, which was played in Helsingfors in 1887. It attracted considerable attention, which was a great encouragement for a beginner. In 1889 I left Finland to study in Berlin. Prof. Albert Becker instructed me there in composition and it was there that I started my bigger orchestral works. In 1891 I went to Vienna and continued my studies with Karl Goldmark. I also studied a while with Albert Fuchs. Those are in brief the principal facts of my musical career. It pleases me greatly to be called an artist of nature, for nature has been truly the book of books for me. The voices of nature are the voices of God, and if an artist can give a mere echo of them in his creations, he is fully rewarded for all his efforts."

"Finlandia," composed in 1894, was one of the works which Sibelius conducted when he came to this country in 1914 to direct a number of his compositions at the invitation of Mr. Carl Steockel at one of the concerts of the Litchfield County Choral Union, held in the Music Shed, Norfolk, Conn. The other works of Sibelius's creation which were heard under his direction at this concert—it was presented June 4, 1914—were "Pohjola's Daughter;" the incidental music to Adolph Paul's "King Christian II;" "The Swan of Tuonela," "Valse Triste" and the new "Aalottaret," which had been composed for the occasion and which was performed then for the first time.

In her Jean Sibelius (1906) Mrs. Rosa Newmarch set down the following as bearing upon the style of the composer of "Finlandia:"

"The causes of the innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall to a gripping and re-

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lentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose and possessed of a latent energy which, once aroused, is not easily diverted or checked.

" . . . . Many so-called Finnish folk-songs being of Scandinavian origin. That the Finns still live as close to Nature as their ancestors is evident from their literature, which reflects innumerable pictures from this land of granite rocks and many-tinted moorlands; of long sweeps of melancholy fens and ranges of hills clothed with dark pine forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the poetry of Runeberg and Tavaststjerna, in the paintings of Munsterhjelm, Westerholm and Jarnefelt, and in the music of Sibelius."

When "Finlandia" was performed at one of the concerts of the Russian Symphony Orchestra, December 3, 1905, the programme contained the following description of it:

" 'Finland,' though without explanatory sub-title, seems to set forth an expression of the national spirit and life. The work records the impressions of an exile's return home after a long absence. An agitated, almost angry, theme for the brass choir, short and trenchant, begins the introduction, *Andante sostenuto* (*alla breve*). This theme is answered by an organ-like response in the woodwind, and then a prayerful passage for strings, as though to reveal the essential earnestness and reasonableness of the Finnish people, even under the stress of national sorrow. This leads to an *Allegro moderato* episode, in which the restless opening theme is proclaimed by the strings against a very characteristic rhythmic figure, a succession of eight beats, the first strongly accented. With a change to *Allegro* the movement, looked at as an example of the sonata form, may be said to begin. A broad, cheerful theme by the strings, in A flat, against the persistent rhythm in the brass, is followed by a second subject, introduced by the woodwind and taken up by the strings, then by the 'cello and first violin. This is peaceful and elevated in character, and might be looked upon as prophetic of ultimate rest and happiness. The development of these musical ideas carries the tone poem to an eloquent conclusion."

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Soloist, EMILIO PUYANS, Flutest

Sunday Afternoon, January 13, 2:30 o'clock

PROGRAMME

1. Overture, "Poet and Peasant".....SUPPE

2. "Nutcracker Suite".....TSCHAIKOWSKY

   I. Miniature Overture

   II.
   a. March
   b. Dance of the "Fée Dragée"
   c. Russian Dance
   d. Arabian Dance
   e. Chinese Dance
   f. Dance of the "Mirlitons"

   III. Dance of the Flowers

3. Suite, Op. 116, for Flute and Orchestra.....WIDOR

   a. Allegretto
   b. Idyl
   c. Valse

MR. EMILIO PUYANS

(INTERMISSION)

4. Three Slav Dances.....DVORAK

5. Serenade.....MOSKOWSKY

(By Request)

6. Overture, "William Tell".....ROSSINI

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SYMPHONY NO. 6 ("PATHETIC"), B MINOR, OPUS 74

Peter Iljitsch Tschaikowsky
Born May 7, 1840, at Wotkinsk
Died Nov. 6, 1893, at Petrograd

TSCHAIKOWSKY composed, or sketched, a sixth symphony before the "Pathetic" symphony in B minor came into existence. The sketches for this work were made on the voyage from America to Hamburg in the spring of 1891. It would appear that much of the composition was brought into existence; but in one of those periods of depression, of doubt in his own genius as a creator, Tschaikowsky destroyed his work. ". . . . The symphony is only a work written by dint of sheer will on the part of the composer; it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable."

In February, 1893, the first mention of the "Pathetic" symphony occurs in a letter written by Tschaikowsky to his brother, Anatol. He alludes to it as wholly occupying his thoughts. "I believe," said the composer, "that it comes into existence as the best of all my works." We hear more of the symphony in a letter written the following day to Davidow. This communication is important enough to warrant the fullness of the following quotation:

"I must tell you how happy I am about my work. As you know, I destroyed a symphony which I had partly composed and orchestrated in the autumn. I did wisely, for it contained little that was really fine—an empty pattern of sounds without inspiration. Just as I was starting on my journey (the visit to Paris in December, 1892) the idea came to me for a new symphony. This time with a program; but a program of a kind which remains an enigma to all—let them guess it who can. The work will be entitled 'A Program Symphony' (No. 6). This program is penetrated by subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears. Now I am home again, I have settled down to sketch out the work, and it goes with such ardor that in less than four days I have completed the first movement, while the rest of the symphony is clearly outlined in my head. There will be much that is novel as regards form in this work. For instance, the Finale will not be a great *Allegro,* but an *Adagio* of considerable dimensions. You can imagine what joy I feel in the conviction that my day is not yet over, and that I may still accomplish much. Perhaps I may be mistaken but it does not seem likely. Do not speak of this to any one but Modeste."

Yet the composition of the symphony was not managed with the celerity which Tschaikowsky had alluded to in the letter previously quoted. In August, 1893, Tschaikowsky speaks of sitting all day over two pages, and of the difficulty which the orchestration brings to him. In this same month he writes to his favorite nephew, Davidow*, that the symphony is quite the best and particularly the most sincere of any work he had written. "I love it," said Tschaikowsky, "as I have never loved any one of my musical offsprings before."

*The "Pathetic" Symphony is dedicated to him.

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Friday Afternoon, December 21, 3:00 o'clock

Sunday Afternoon, December 23, 2:30 o'clock

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PROGRAMME

1. Unfinished Symphony ..... SCHUBERT
   Allegro Moderato
   Andante Con Moto

2. Concerto for Pianoforte, A Minor..... SCHUMANN
   Allegro Affetuoso
   Intermezzo
   Allegro Vivace

HAROLD BAUER

(INTERMISSION)

3. Don Juan (Tone Poem)..... RICHARD STRAUSS

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The symphony was composed at Klin, a two-storied country house with a pretty garden around it, and the high road to Moscow passing through the woods by which the dwelling was surrounded. Tschaikowsky found rest and contentment in this secluded spot; but on October 19, 1893, he left Klin, never to return, and, it would seem, with a premonition that he was viewing for the last time the surroundings that he loved. As the train sped through Frolovskoe and the churchyard with its vista of little gleaming stones came into view, Tschaikowsky pointed out the place and said, "I shall be buried there, and people will point out my grave as they go by." Moreover, he repeated to Taniew his desire to find a last resting place in the tranquil field of death that he had passed.

And, so in no apparent mood of sadness, but in a spirit of resignation to anything that Fate might bring, Tschaikowsky went on to the capital. The sixth symphony was to be produced October 28. At the rehearsals the work seemed to make no particular impression on the players, and Tschaikowsky, whose gentle soul was abnormally sensitive to outward influences, felt despondent as to the outcome of the concert. If he had any fears that his work would fail to win the triumph he expected, the result showed that those fears were justified. The symphony gained only a moderate success. It was applauded, and Tschaikowsky was recalled; but of the extraordinary enthusiasm, the deeply

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moved feeling that later the symphony aroused there was but little evidence at the first production.

At the concert of the Imperial Musical Society, at which the sixth symphony was first performed, there was also played the overture to "Carmosine," an unfinished opera by Laroche; two dances from Mozart's "Idomeneo" and "Tschaikowsky's first concerto for pianoforte, the solo part of which was interpreted by Adele Aus der Ohe.

The morning after the concert Tschaikowsky decided to send his work to the publisher, Jurgenson, of Moscow. He could not, however, decide upon a title. The name "program symphony" had been abandoned. Modeste, the composer's brother, suggested "Tragic Symphony." Tschaikowsky was not pleased either with this. Modeste left the room while his brother was still in a state of indecision. Suddenly the word "Pathetic" occurred to him, and Modeste turned back to suggest it to his brother. "I remember as though it were yesterday," said Modeste, in his biography of the composer, "how my brother exclaimed, 'Bravo, Modeste. Splendid. Pathetic!' Then and there he added to the score the title by which the symphony has always been known."†

†The title "Pathetic" also has been employed for a symphony by the Croatian composer, Edmund Mihailovitch.

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Friday Evening, January 11, 8:15 o'clock

PROGRAMME

1. Symphony No. 2, D Major.....BRAHMS
   Allegro non troppo — Allegretto grazioso, quasi andantino
   Adagio non troppo — Allegro con spirito

(INTERMISSION)

2. Symphonic Variations .....BOELLMANN
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3. Suite No. 3.....TSCHAIKOWSKY
   Elegie
   Scherzo
   Tema con variazioni

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On November 1st Tschaikowsky went to a performance of Ostrowsky's play, "A Warm Heart." There was a discussion in the dressing room of the actor Warmalow concerning spiritualism. The actor in his jesting way protested against "those abominations which reminded one of death." "There is plenty of time," laughed Tschaikowsky, "before we have to reckon with this snub-nosed horror; it will not come to snatch us off just yet! I feel that I shall live a long time." But the Russian master boasted overmuch. Five days later he was dead.

The first performance of Tschaikowsky's symphony given in America was at a concert of the New York Symphony Society, March 6, 1894.

I. There is an Introduction (*Adagio,* B minor, 4-4 time) eighteen measures long, in which the principal theme of the main movement is foreshadowed in the sombre subject put forward at once by the bassoon. *Allegro non troppo* (same time and key). The lower strings announce the principal theme.

There is much development of this and of subsidiary material—particularly of a sixteenth note figure tossed back and forth between the strings and wind. There is a cumulative *crescendo* leading to a climax, which, subsiding, leaves the violoncellos muttering beneath the sinister chords set forth by the tuba and trombones. The second theme enters in the violins and 'cellos after this.

Another section of the subject follows in the flute, its ascending

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figure imitated by the bassoon, and the first division of the theme returns with more sonorous instrumentation. There is a general subsidence, and the clarinet sings very softly a closing reminiscence of the subject. With a *fortissimo* chord the Development is ushered in with fierce passage in the strings. The principal theme is worked out by the first violins and the basses successively. Episodical matter is interpolated with the development of the principal theme; but there is no development of the second subject. The Recapitulation presents the same subject as before. The second theme appears in B major. The Coda brings forward a new idea, in which, over a descending passage, *pizzicato,* in the strings, the brass intone a solemn subject.

II. (*Allegro con grazia,* D major, 5-4 time.) The theme commences at once in the violoncellos. The whole first portion of the movement is built on the material. The Trio brings a new theme in the first violins and 'cellos on an organ-point consisting of repeated D's in the bassoons, basses and kettle-drums. The organ-point is forty measures long. After sundry attempts in the wind to return to the subject of the first part, it finally reappears in the violins and violoncellos. There is a *coda,* based, like the Trio, on an organ-point.

III. (*Allegro molto vivace,* G major, 12-8 [4-4] time.) The movement opens with the light figure heard alternately in the strings

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and woodwind, a subject which is given extensive development. In conjunction with this there is presented by various wind instruments a figure of march-like character, which eventually appears as a definite march theme put forward in E major by the clarinet, with the triplet figure dancing beneath it in the lower strings.

There is development of this material, following which the first portion of the movement returns. The march-like figure is again continually suggested. It grows in intensity; there are furious scale passages thrown at each other by the strings and wind, and the march theme is shouted forth triumphantly by the full orchestra. This material is persistently employed to the end of the movement.

IV. (*Adagio lamentoso,* B minor, 3-4 time.) The movement is based on two themes, of which the first is set forth, without introduction, by the strings. The second subject is given to the violins and violas over a syncopated figure in the horns. After this theme has been worked over to a sonorous climax a return is made to the subject which opened the movement. At the close of this there are ten measures in which the brass intone solemn harmonies, after which the Coda sets in with a subject in the muted strings, derived from the second theme. The whole of this section is built on the organ-point of syncopated B's played by the double basses.

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H. Hoffman
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PROGRAM

1. Overture Mignon - - - - - - *Thomas*
2. Largo, from the "New World" Symphony - *Dvorak*
3. Two Hungarian Dances - - - - *Brahms*
4. a. Solvejg's Song
   b. Anitra's Dance } - - - - - - *Grieg*
5. a. Serenade - - - - - - - *Moszkowski*
   b. Molly on the Shore - - - - *Grainger*
6. Under the Linden Trees - - - - *Massenet*
   Clarinet Obligato - - *Mr. Randall*
   Cello Obligato - - - *Mr. Britt*
7. a. The Serenade of the Doll
   b. The Golliwog's Cake Walk } - *Debussy*
8. Meditation from "Thais" - - - - *Massenet*
   Violin Obligato - *Mr. Persinger*
9. Hungarian Rhapsody No. 2 - - - - *Liszt*
10. Star Spangled Banner

Oh, say, can you see by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there.
Oh, say, does that Star Spangled Banner yet wave,
O'er the land of the free and the home of the brave?

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Maintained by
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Alfred Hertz
Conductor

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Season 1917-1918
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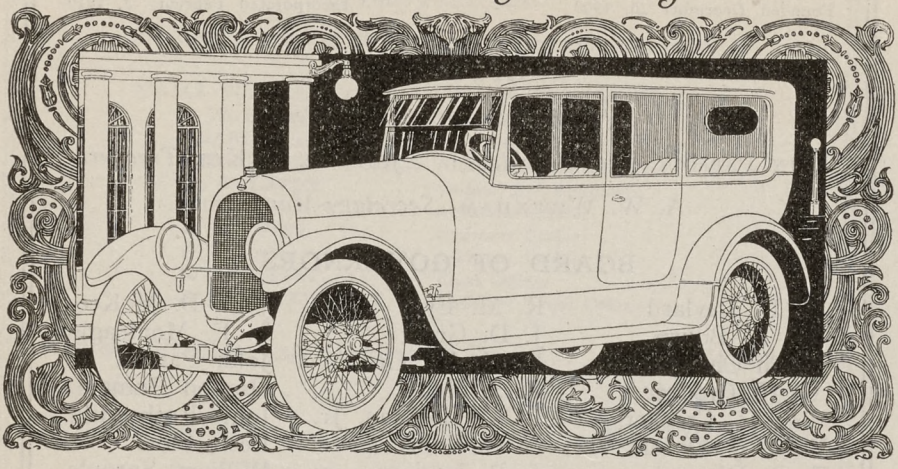
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PROGRAMME

STAR SPANGLED BANNER

1. SCHUBERT...Symphony No. 8, B Minor (Unfinished)

   Allegro Moderato
   Andante Con Moto

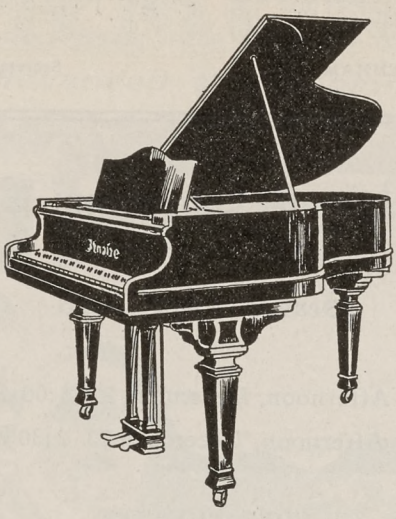
2. SCHUMANN.....Concerto for Pianoforte, A Minor

   Allegro Affetuoso
   Intermezzo
   Allegro Vivace

   HAROLD BAUER

(INTERMISSION)

3. RICHARD STRAUSS .....(Tone Poem) Don Juan



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PROGRAMME NOTES :: By Felix Borowski

SYMPHONY NO. 8, B MINOR (UNFINISHED)

Franz Schubert
Born Jan. 31, 1797, at Lichtenthal
Died Nov. 19, 1828

THIS, the unfinished eighth symphony of Franz Schubert, was written in 1822 at Vienna. The first page of the manuscript bears the date of this year and the day of the month—October 30—upon which the first movement was probably begun. Schubert intended his work for the Musical Society of Gratz, which, in company with that at Linz, had elected him an honorary member. It is possible to understand the feelings of gratitude which prompted this inspiration of the composer. During his lifetime Schubert was no pampered favorite of the world. He knew poverty, hunger, wretchedness; knew, as well, all the bitter disappointment of a great and an unappreciated man. He had nothing of the social standing that Beethoven, his contemporary, enjoyed; nothing of the fame that had come just then to Weber, or that enjoyed by a crowd of music-makers whose gifts all added together could not represent a fraction of those which he possessed. And so far from feeling bitter at the rebuffs that so consistently were the portion of his lot, Schubert went on his way rejoicing, that he had life itself, and strength, wherewith to write the music which so few beside himself would care to hear; rejoicing, too, in a little coterie of friends that loved even more than it admired him. Two of these friends, Anselm and Joseph Huttenbrenner, Schubert had first met in 1817. These two men—Anselm was

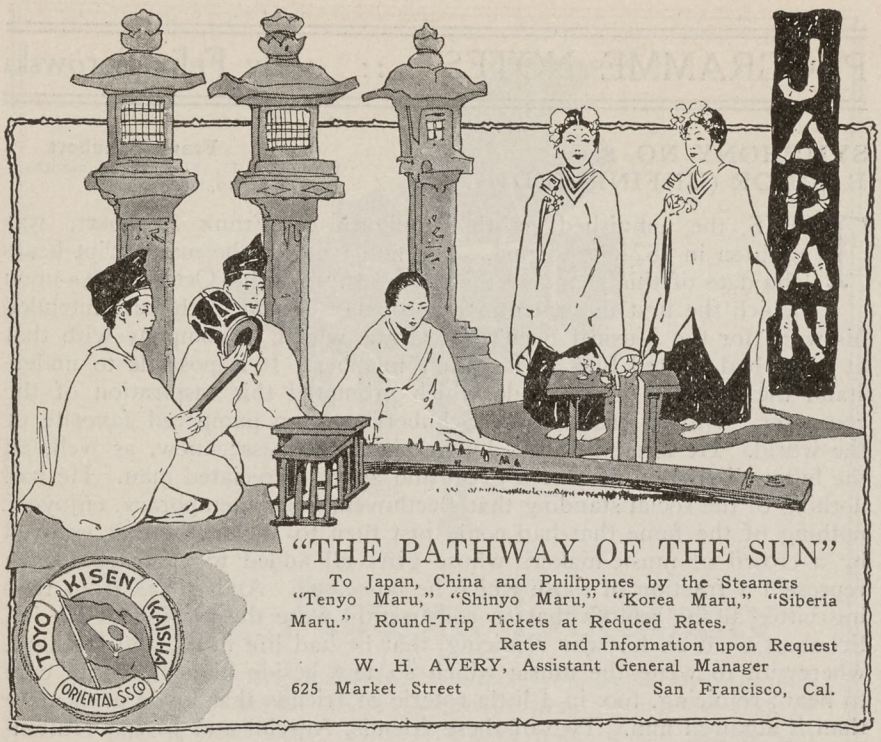
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a professional musician—lived at Gratz, and such were their endeavors to obtain public recognition for Schubert's art that the opera "Alfonso and Estrella" (written the same year as the unfinished symphony) was actually brought to a rehearsal in that city, but abandoned as being impracticable of performance. One may take it that the election of Schubert to the Musical Society of Gratz was at the instigation of his two good friends, and that the composition of the B minor symphony was not only a compliment to the association that had thus elected him, but a mark of his devotion to the Huttenbrenners. But beyond two finished movements of the work and nine measures of a third Schubert never advanced. Yet the uncompleted symphony found its way to Gratz; for in 1865 Herbeck* was passing through this town, and in the course of a visit to Anselm Huttenbrenner—then an old man of seventy-one—he discovered the latter to be in possession of a number of Schubert's manuscripts, and Herbeck was permitted to take away the unfinished symphony for production in Vienna; and in December, 1865—forty-three years after it had been written—the symphony came to its first performance, but it still remained in manuscript until 1867, when it was published by Spina of Vienna.

*Johann Franz von Herbeck (1831-1877) was a musician of considerable influence in Vienna. He had been in turn chorus master in the Mannergesangverein (1852); professor at the Conservatory and chorus master of the Singverein (1858); conductor of the Gesellschaft der Musikfreunde (1859); chief Court Kapellmeister (1866); director of the Imperial Opera (1871).

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The B minor symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettle-drums and strings. The first movement (*Allegro Moderato,* B minor, 3-4 time) commences at once with the principal subject, of which there are three distinct sections: (1) the mysterious opening *pianissimo* in the 'cellos and double basses; (2) the rustling figure brought forward nine bars later by the first and second violins; and (3), the plaintive and expressive melody—Sir George Grove thought it was of "a wild gypsy character"—heard at the opening of the movement. The transitional passage to the second subject is one of the shortest in existence, containing as it does only five measures for the bassoons and horns, modulating to the key of G major, in which tonality the second subject now appears. With a syncopated accompaniment this is given out by the violoncellos and continued by the violins. The Development is of great interest. To quote George Grove once more—this section "is full of personal feeling; of the history of cruel disappointments and broken hopes." It begins with the gloomy theme heard at the opening of the movement. There is a muttering in the basses and a melancholy phrase in the violins answered in imitation by the violins and bassoons. A *crescendo* leads to an outburst *fortissimo* in the full orchestra, repeated several times. Following this is an extensive working out of the opening measures of the principal theme in the trombones. The Recapitulation brings back the chief themes with slight modification, the second subject now appearing in D major. The *coda* is built on the material of the principal theme.

The slow movement (*Andante con moto,* E major, 3-8 time) opens with a phrase in the bassoons and horns with a descending passage *pizzicato,* in the double basses. A four-bar phrase of tender character gives answer to it in the strings. The second subject makes its approach mysteriously in the long-held notes of the first violins, leading to softly agitated syncopated figures in the strings, over which the first clarinet utters a melody of touching pathos. This is taken up by the oboe nineteen measures later, in its turn to be succeeded by passages of vigorous energy *fortissimo* in the full orchestra. The recapitulation of the subject then follows, and a short *coda* is added at the end.

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CONCERTO FOR PIANOFORTE, A MINOR, OPUS 54

Robert Schumann
Born June 8, 1810
Died July 29, 1856

ALTHOUGH the composition now under discussion is the only one of its kind which Schumann bequeathed to the world in a completed form, it is certain that he made other and previous essays in the literature of the piano concerto. We know that in 1830 he sketched a concerto in F minor while he was living at Heidelberg, and in his letters of 1839 there is allusion to a piano concerto, the key of which was unmentioned.

The first movement of the A minor concerto was begun by Schumann in the summer of 1841 at Leipzig; but the piece was not at that time intended for the movement of a concerto, but for a "Phantasie in A moll." Under this title, as also under the title of Concert Allegro for Pianoforte and Orchestra, Schumann made various and ineffectual efforts to dispose of his work to publishers. A semi-public performance of the movement had been given by Mme. Schumann, August 13, 1841, at a rehearsal at the Gewandhaus at Leipzig.

The composer eventually determined to extend the scope of his work, and as a piano concerto it began, in May, 1845—Schumann was then living at Dresden—to take definite shape. It is possible to tell the precise day upon which the last note was set down, for under the date of July 31, 1845, Clara Schumann wrote in her diary: "Robert has finished his concerto and has given it to the copyists."

The composer's wife began the study of the work in September, and with her interpretation of the piano part, the concerto was brought to its first performance December 4, 1845, at the Hotel de Saxe, Dresden —Ferdinand Hiller, to whom the concerto was dedicated, having been the conductor. It would seem that the names of the movements were not then as they stand now. When under Mendelssohn's direction the concerto was played by Mme. Schumann at the Gewandhaus, Leipzig, in 1846, the movements were thus described: "Allegro affetuoso, Andantino and Rondo." Verhulst, who attended the rehearsal for this concert, stated that the performance of the concerto was of uncertain excellence, the syncopated rhythms in the finale having given the players particular trouble to understand.

I. (*Allegro affetuoso,* A minor, 4-4 time.) A chord, *forte,* for the orchestra and a descending passage in chords for the piano precede the principal theme given to the wind and later taken up by the solo instrument. A new idea, first announced by the flutes, clarinets and bassoons, is carried on by the piano. From these two themes much of the succeeding material is developed, for instance the melody played by the clarinet in C major, accompanied by a triplet figure in the piano, which is taken from the opening theme. A *tutti* precedes a change of tempo (*Andante expressivo,* A flat major, 6-4 time) with which the piano brings forward

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Friday Afternoon, January 4, 3:00 o'clock
Sunday Afternoon, January 6, 2:30 o'clock

Soloist, LOUIS PERSINGER, Violinist

PROGRAMME

1. A Faust Overture ..... WAGNER

2. Concerto for Violin and Orchestra, E Minor.. MENDELSSOHN

   Allegro molto appassionato
   Andante
   Allegro non troppo; Allegro molto vivace

   MR. LOUIS PERSINGER

(INTERMISSION)

3. Fifth Symphony ..... BEETHOVEN

   Allegro con brio
   Andante con moto
   Scherzo—Finale

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a theme based on the opening subject. This is continued by the clarinet. The mood again changes (*Allegro, Tempo Imo*) and the solo instrument and the orchestra alternately work out the vigorous octave passage which the piano announced at the beginning of the work.

The Recapitulation opens, as before, with the principal theme in the woodwind. The other portions of the thematic material are not materially changed. At the close of the Recapitulation a cadenza is introduced which leads into a Coda (*Allegro molto,* 2-4 time) based on the principal theme.

II. Intermezzo (*Andante grazioso,* F major, 2-4 time). This division of the work requires but little explanation. Its material is made up for the most part of the little conversational phrase which, at the opening of the movement, is given alternately to the piano and to the orchestra. At the close of this the violoncellos bring forward a broader theme, *con molto expressivo,* the solo instrument accompanying it. This is developed, and the conversational phrase is again taken up. The Intermezzo leads without pause into the last movement.

III. (*Allegro vivace,* A major, 3-4 time.) The principal theme is set forth by the solo instrument. Passage work follows, this being succeeded by the second subject, in cyncopated rhythm, given to the orchestra in E major. The piano continues it. Development of this figure takes place in the extensive working out of the principal theme, episodical matter also being introduced.

The Recapitulation begins with the presentation of the first subject (in D major) by the orchestra. The second theme, now in A major, is again given to the strings. At the close of the Recapitulation the principal subject makes its reappearance in A major in the orchestra. The work is brought to its conclusion with a brilliant coda.

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SYMPHONIC POEM, "DON JUAN," OPUS 20

Richard Strauss
Born June 11, 1864

THIS composition by Strauss is based upon a poem or—to put it more precisely—upon extracts from a poem by Nicolus Lenau, entitled "Don Juan." This literary creation was written by Lenau in 1844. The poet—his real name was Nikolaus Franz Niembsch von Strehlenau—made several revisions of his work, but during the last, or very shortly after it, he became insane, and he died in an asylum at Oberdöbling, near Vienna, August 22, 1850.

The following verses are extracts from the poem by Lenau—the perusal of which the composer of "Don Juan" believes will make the character of his symphonic poem intelligible to those who seek to find the innermost significance of the music which they hear. The translation into English, given below, is by John P. Jackson:

O magic realm, illimited, eternal,
Of glorified woman—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And—if for one brief moment, win delight!

* * * *

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip today is breath of spring:
The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique!
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire.
Out to the chase! To victories new aspire!

* * * *

It was a wond'rous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

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Sunday Afternoon, January 13, 2:30 o'clock

PROGRAMME

1. Overture, "Poet and Peasant" ..... SUPPÉ

2. "Nutcracker Suite" ..... TSCHAIKOWSKY

   I. Miniature Overture

   II. a. March
   b. Dance of the "Fée Dragée"
   c. Russian Dance
   d. Arabian Dance
   e. Chinese Dance
   f. Dance of the "Mirlitons"

   III. Dance of the Flowers

3. Suite, Op. 116, for Flute and Orchestra..... GODARD

   a. Allegretto
   b. Idyl
   c. Valse

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(INTERMISSION)

4. Three Slav Dances..... DVORAK

5. Serenade ..... MOSZKOWSKI

(By Request)

6. Overture, "William Tell"..... ROSSINI

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Sunday Afternoon, January 13, 2:30 o'clock

Soloist—EMILIO PUYANS,—Flutist

PROGRAMME

1. Overture, "Poet and Peasant" ..... SUPPÉ
2. "Nutcracker Suite" ..... TSCHAIKOWSKY
   - I. Miniature Overture
   - II.
     - a. March
     - b. Dance of the "Fée Dragée"
     - c. Russian Dance
     - d. Arabian Dance
     - e. Chinese Dance
     - f. Dance of the "Mirlitons"
   - III. Dance of the Flowers
3. Suite, Op. 116, for Flute and Orchestra ..... GODARD
   - a. Allegretto
   - b. Idyl
   - c. Valse

EMILIO PUYANS

(INTERMISSION)

4. Three Slav Dances ..... DVORAK
5. *a.* Serenade ..... PIERNÉ
   b. Serenade ..... MOSZKOWSKI

(By Request)

6. Overture, "William Tell" ..... ROSSINI

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Seventh Pair of Symphony Concerts

Season 1917-1918

Friday Afternoon, January 4, 3:00 o'clock

Sunday Afternoon, January 6, 2:30 o'clock

CORT THEATRE

Soloist, LOUIS PERSINGER, Violinist

PROGRAMME

NATIONAL ANTHEM

1. WAGNER .....A Faust Overture

2. MENDELSSOHN .....Concerto, E Minor
For Violin and Orchestra

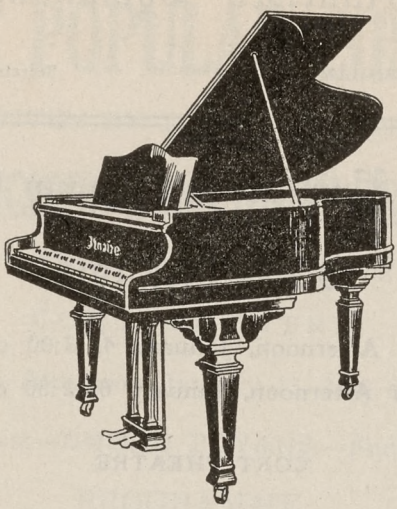
   1. Allegro molto appassionato
   2. Andante
   3. Allegro molto vivace

LOUIS PERSINGER

(INTERMISSION)

3. BEETHOVEN.....Symphony No. 5, C Minor, Opus 67

   Allegro con brio
   Andante con moto
   Allegro (Scherzo and Trio)
   Finale Allegro



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PROGRAMME NOTES :: By Felix Borowski

A FAUST OVERTURE

Richard Wagner
Born May 22, 1813
Died Feb. 13, 1883

IN its first conception "A Faust Overture" was a product of the days in which Wagner lived in starvation and misery in Paris. The precise year was 1840. The composer originally intended to write a "Faust Symphony," of which the work, which is played on this occasion, was to have been the opening movement. The second division of the symphony Wagner intended to associate with Gretchen; but he proceeded no further than the writing of one theme—the symphony having been abandoned in favor of his opera "The Flying Dutchman." In a letter to Liszt, Wagner declared November, 1852, that the movement, now known as "A Faust Overture," was concerned with "Faust in solitude, longing, despairing, cursing." In answer to a criticism by Liszt, that the overture would be improved by "a soft, tender, melodious part, modulated a la Gretchen," Wagner asserted that his friend had felt quite justly what was wanting—the feminine element; but that the music was conceived only as an expression of the despair and revolt in the soul of Faust, and that to introduce the element which Liszt considered necessary would involve an entirely new composition, for which, said Wagner, "I have no inclination."

In its original form the overture was played at Dresden, July 22, 1844, at a charity concert, Wagner himself conducting it. The other

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EIGHTH PAIR OF SYMPHONY CONCERTS

CORT THEATRE

Friday Afternoon, January 18, 3:00 o'clock

Sunday Afternoon, January 20, 2:30 o'clock

PROGRAMME

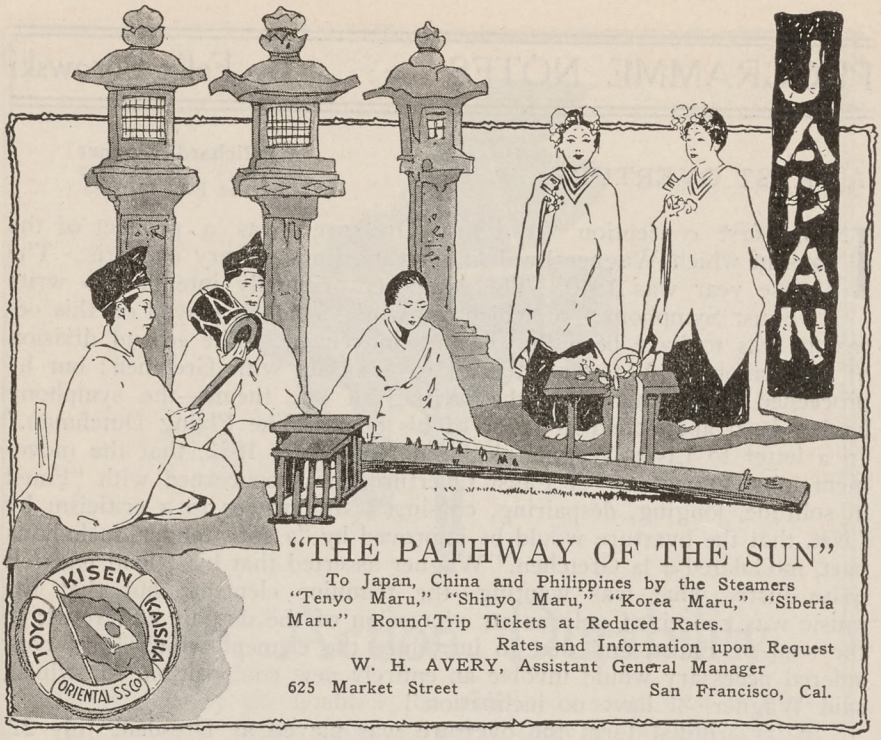
1. Fourth Symphony ..... TSCHAIKOWSKY

(INTERMISSION)

2. La Mer (The Sea) ..... DEBUSSY

3. Espãna ..... CHABRIER

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numbers on the program were Mendelssohn's "First Walpugis Night" and the Pastoral Symphony by Beethoven.

In January, 1855, Wagner, in a letter to Liszt, stated that he had remodeled his "Faust Overture." "I have made an entirely new score," he said; "have rewritten the instrumentation throughout, have made many radical changes and have given more elaboration and significance to the middle section (second motive)." This version Wagner sold to Breitkopf & Hartel for eighty dollars, but the composer felt no elation when his work appeared. The revised version was performed for the first time, Wagner conducting it, January 23, 1855, in the Kasinosaale, Zurich, at one of the subscription concerts of the Allgemeine Musikgesellschaft. A repetition was given in the same hall, February 20th. In October of the same year the overture was published in score and parts.

The score of the overture bears a quotation from Goethe's "Faust," of which the following is a translation by Sir Theodore Martin:

"The God who in my breast abides,
Through all its depths can stir my soul;
My every faculty He sways and guides,
Yet can He not what lies without control,
And thus, my life as by a load opprest,
I long for death, existence I detest."

The work opens with an Introduction (D minor, 4-4 time), in which the thematic material of the main movement is set forth. After thirty measures of this preparatory matter the principal theme of the movement proper is announced by the first violins. There is extensive development and the second theme—in F major—is sung by the flute, accompanied by the other woodwind instruments. The development which follows is long and elaborate. The recapitulation enters *ff* in the full orchestra and the overture closes with a lengthy coda.

FRITZ KREISLER SAYS:

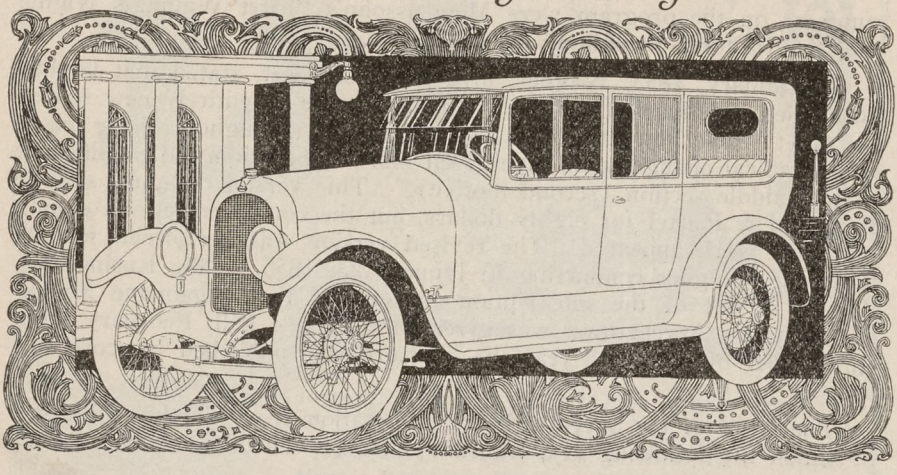
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Persinger's early musical studies were begun in Liepzig, where he studied violin, piano, theory and conducting. Later years of study and experience with Eugene Ysaye, in Brussels, and Jacques Thibaud, in Paris, further rounded out the young virtuoso's musical conceptions and technical mastery, and he was able to step forth on the notable career which has been the means of placing him among the important figures in the musical world of our day.

The violinist's initial appearances in the European centers of musical culture were greeted with extraordinary enthusiasm, and critics and public alike of cities such as Berlin, Vienna, Brussels, London, Copenhagen, Hamburg, Munich, Leipzig, Dresden, etc., were quick to respond to the straightforward appeal of his poetic, unaffected playing.

Persinger's growing European reputation gradually caused his name to become familiar on this side of the Atlantic, resulting in his first extended American tour. His immediate success as soloist with such organizations as the New York Philharmonic, Philadelphia Orchestra, Cincinnati Orchestra, San Francisco Symphony Orchestra, etc., and in recitals throughout the country served to place this violinist among the elect of his confrères in American public opinion.

At his coming appearances with the San Francisco Symphony Orchestra Persinger will be heard in the ever-popular violin concerto of Mendelssohn, a work of sunny beauty and unfailing appeal, one of the most perfect ever written for the instrument.

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CONCERTO FOR VIOLIN, E MINOR, OPUS 64

Felix Mendelssohn-Bartholdy
Born Feb. 8, 1809
Died Nov. 4, 1847

THIS beautiful work, Mendelssohn's only concerto for the violin, was completed in 1844, after having occupied the composer's attention off and on for a period of more than five years. It was performed in public for the first time by Ferdinand David, at a concert given at the Gewandhaus in Leipzig on March 13, 1845; since then it has remained one of the most universally admired numbers in the literature of the violin.

The score consists of three movements, all so beautiful—as regards both their forms and contents, that it is difficult to give preference to any one of them. The first movement is in E minor, *Allegro molto appassionato* and 2-2 time, ending with a brilliant *Presto;* the second, an expressive *Andante* in C major and 6-8 time; and the *finale* (preceded by a short introduction—*allegretto non troppo*) a sparkling *rondo* in E major, *Allegro molto vivace* and 4-4 time.

SYMPHONY NO. 5, C MINOR, OPUS 67

Ludwig van Beethoven
Born Dec. 16, 1770
Died Mar. 26, 1827

IF Beethoven had realized his original intention the C Minor Symphony would not have been the fifth of the series of symphonies but the fourth; for the work was taken up after the composition of the "Eroica," and Beethoven occupied himself with the C Minor Symphony, as the sketch-book clearly shows, at the same time that he was engaged upon the opera "Fidelio" and the C major concerto for the piano. We may take it that the symphony was begun late in 1840, or at the beginning of the following year; but Beethoven made sketches for the first three movements at periods much earlier than this, and there is a sketch for a movement of a symphony in C minor, bearing some resemblance to the theme of the Scherzo, which dates as far back as 1795. But the composition of the C Minor Symphony was destined to be interrupted by that of the symphony in B flat (No. 4). Why did Beethoven take up this new work? Sir George Grove suggested the following as a possible explanation: "It was Beethoven's intention to follow his third symphony, the 'Eroica,' with one in C minor, and indeed, he had actually begun the work. It now appears that his engagement threw his mind in a different direction, and he embodied his feelings in the fourth symphony, in B flat, in which all conflict is merged in happiness, while the slow movement is one of the most passionate love-poems ever breathed. After this the C minor was taken up and completed."

The fifth symphony came to its first performance at the Theatre an der Wein, Vienna, December 22, 1808. The concert was announced a week previous in the *Weiner Zeitung,* it being intimated that all the pieces were the composition of Beethoven, and that all were entirely

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Soloist—HORACE BRITT—Violoncellist

PROGRAMME

1. Symphony No. 2, D Major.....BRAHMS
   - Allegro non troppo
   - Adagio non troppo
   - Allegretto grazioso, quasi andantino
   - Allegro con spirito

(INTERMISSION)

2. Symphonic Variations .....BÖELLMANN
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3. Suite No. 3.....TSCHAIKOWSKY
   - Elegie
   - Scherzo
   - Tema con variazioni

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new and unpublished. It was further stated that the concert would begin at seven o'clock. The program was of portentous length. The first part was taken up with the "Pastoral" Symphony—this was called No. 5; the Aria "Ah perfido," sung by Mme. Kilitzky, a Latin hymn, written in church style for solo and chorus; the G major concerto, played by Beethoven. The second portion of the concert opened with the C Minor Symphony, which was set down as No. 6; it was followed by the Sanctus from the Mass in C, a Fantasia for piano alone, and the Choral Fantasia, in which the piano was again played by Beethoven.

The symphony was published—in the orchestral parts only—in April, 1809, with a dedication to Prince Lobkowitz and Count Rasoumowsky. In 1826 the score (a volume of 182 pages) was published, but without the dedication.

The symphony is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, double bassoon, two horns, two trumpets, three trombones, kettledrums and strings.

I. (*Allegro con brio,* C minor, 2-4 time.) There is no introduction. The principal theme is announced at once by the strings and clarinets, the first four notes of which are the rhythmical foundation upon which the whole movement, and, indeed, with certain modifications, nearly the whole work is constructed. Schindler declared that Beethoven had said of the portentous motive, "So Fate knocks at the door." One may well be cautious in accepting this statement, as also another in which Beethoven was said to have been inspired to the subject by the notes of a yellowhammer which he heard on one of his rural walks. Czerny stated that this fact was well known to many of the composer's friends; but Czerny was not always a trustworthy authority. The second theme, in E flat, is called out by the horn *fortissimo.* Note how the first four notes are drawn from the principal theme. Immediately following the phrase in the horn the strings bring forward a tranquil continuation, which, through a gradual *crescendo,* leads to a vigorous *coda* based on the first theme. The development is concerned with the opening phrase of the symphony for fifty-five measures, after which the horn figure of the second theme is worked out. In the Recapitulation the first four notes, with the pause, belonging to the principal theme, are given to the full orchestra *ff.* The second subject appears in C minor, and there is a lengthy *coda,* the material of which is taken from the opening theme.

II. (*Andante con moto,* A flat major, 3-8 time.) This movement is a double theme and variations. The first theme is announced by the violoncellos and violas, the woodwind, and later the strings continuing it. The second theme appears in the clarinets and bassoons with triplet accompaniment in the violas and *pizzicato* bass. There is a sudden modulation to C major and the material is again presented *ff,* the triplets now appearing in the violas and violins.

The first variation is given out, in the original key, by the 'cellos and violas in a sixteenth note figure, accompanied by *pizzicato* chords in the remaining strings. The variation of the second theme makes use of

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thirty-second notes commencing in the violas. The second variation also employs thirty-second notes in the lower strings, *pizzicato* accompaniment in the violins and double basses. This leads to a pause, followed by *pianissimo* chords in the strings, over which there comes a little duet between the clarinet and bassoon, with imitations in the other woodwind instruments. The second theme is shouted forth martially by the full orchestra, in C major. Following this there arrives, after some preluding in the strings, a third variation, given out in A flat minor, by the woodwind, with *pizzicato* harmony in all the strings save the first violins, which play a broken chord figure in thirty-second notes. The second theme is omitted. A coda (*Piu moto*) is introduced, its theme played first by the bassoon, and later by the violoncellos. The closing portion is built also on portions of the opening theme.

III. (*Allegro,* C minor, 3-4 time.) Although not so named on the score, this movement is a *Scherzo*. "It is," said Berlioz, "a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fixed upon you." The movement begins with a phrase for the basses, followed by one for all the strings and certain wind instruments, ending with a pause. This is repeated slightly modified. After the pause a new idea is announced by the horns *ff*. Note the indebtedness of this theme to the first four notes which opened the

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principal subject of the first movement. There is much development of this material. The trio begins with a figure in the basses which reminded Berlioz of "the gambols of a frolicsome elephant." Toward the close of the trio there is a long *diminuendo* leading to a repetition of the first portion of the movement. This rehearsing of the first part brings forward certain modifications. The opening theme, *Legato* at the beginning of the movement, is now *staccato,* and there are also other changes. At the end there is a long passage (note the persistent beat of the drum) joining this movement to the *Finale.*

IV. (*Allegro,* C major, 4-4 time.) The triumphal subject with which this movement begins is given to the whole orchestra. A piccolo, double bassoon and three trombones appear in the movement for the first time in the symphony. A transitional passage with a new idea in the woodwind and horns, leads to the second theme in G, a melody with a triplet figure in the first violins, with triplet accompaniment in the second violins and violas. There is another section of this subject, following an ascending and descending scale figure in the violins. This division of the theme is brought forward by the violas, reinforced by the clarinet and then taken up by the full orchestra.

The development works out the second theme. After extended treatment of this there is a *crescendo,* a climax following which there is interpolated part of the *Scherzo.* The Recapitulation brings back the subjects as before, the second theme being now in C major, and the movement is brought to its conclusion by a lengthy *coda.*

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THIRD OAKLAND CONCERT

1917—SEVENTH SEASON—1918

OAKLAND AUDITORIUM THEATRE

SOLOIST—HORACE BRITT—VIOLONCELLIST

FRIDAY EVENING, JANUARY 11, 8:15 O'CLOCK

PROGRAMME

1. BRAHMS .....Symphony No. 2, D Major
   Allegro non troppo
   Adagio non troppo
   Allegretto grazioso, quasi andantino
   Allegro con spirito

(INTERMISSION)

2. BOËLLMANN .....Symphonic Variations
   For Violoncello and Orchestra, Op. 23
   MR. HORACE BRITT

3. TSCHAIKOWSKY..... Suite No. 3
   Elegie Scherzo Tema con variazioni

NATIONAL ANTHEM

IMPORTANT NOTICE TO PATRONS

Owing to the proximity of the two Symphony Concerts scheduled for January in Oakland, it has been deemed advisable to postpone the concert formerly scheduled for January 22nd to THURSDAY EVENING, JANUARY 31ST.

Oakland Series—Direction Miss Z. W. Potter

SYMPHONY NO. 2, IN D MAJOR, OP. 73

Johannes Brahms
Born at Hamburg, May 7, 1833
Died at Vienna, April 3, 1897

THE second symphony, in D major, was composed, probably at Portschach-am-See, in the summer of 1887, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff and Franck. On September 19 Mme. Schumann wrote that he had written out the first movement, and early in October he played to her the first movement and a portion of the last. The symphony was played by Brahms and Ignaz Brull as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the date of the first performance, the announced date December 11. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30, 1877. Richter conducted it. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878. The review written by Eduard Hanslick after the performance at Vienna may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibilty of anything new in the symphonic form,—i.e., new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an *Allegro moderato* in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last measures of this movement expire in flashes of new melodic beauty. A broad singing *Adagio* in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly

delightful in its graceful movement in minuet tempo. It is twice interrupted by a *Presto* in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a comparison to the first symphony of Brahms, and thus it appears to the public. The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncieres,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this *Allegro,* is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The *Adagio* is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted

themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahm's second to his first. The one in C minor is epic, the one in D major is a fairy-tale. When Bulow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"Far above all the symphonies of Schumann."

This symphony was first played in this country at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums and strings.

CONCERNING HORACE BRITT

HORACE BRITT was born in Antwerp, Belgium, of Belgian parents. He was brought up in Paris where he studied violoncello under Jules Delsart and harmony under Albert Lavignac, at the National Conservatory. He graduated at the age of fourteen, winning the first prize for violoncello playing. Subsequently he appeared as soloist in Paris with the Lamoureux and Colonne Orchestras and in Belgium with the Royal Orchestras of Brussels and Antwerp. This was followed by a concert tour through England.

The London Musical Standard wrote of him: "He is a violoncellist of genius. He possesses a broad and powerful tone, and an emotional conception of music such as one only finds in a great artist. He will assuredly make as great a name for himself in London as he has in Paris."

Following his successes as soloist, Horace Britt gained an enviable reputation as an orchestral player. Among the world renowned conductors under whose baton he has played may be included:

Edouard Colonne, Theodore Thomas, Gustav Mahler, Alfred Hertz, Arthur Nikisch, Felix Weingartner and Arauro Toscanini. He also gained early experience in the art of conducting. When barely twenty years of age he conducted at the late Theatre d'auditions in Paris, an artistic venture established under the auspices of Jules Massenet, Theodore Dubois, Chaminade, Francois Coppee, Victorien Sardou and other prominent composers and dramatists. Of his work as a conductor the Paris Figaro says:

"The orchestra of the Opera-Comique, under the brilliant leadership of Horace Britt, contributed in no small degree to the success of the work."

Horace Britt first appeared in America as soloist with the Theodore Thomas Orchestra, and later with the Philadelphia Orchestra (while principal cellist of that organization) and subsequently became principal cellist with the Metropolitan Opera House Orchestra. Later he joined the New York Philharmonic Orchestra under Gustav Mahler. After the latter's death, Horace Britt went to Boston, where he became one of the conductors of the Boston Opera House.

During the Panama-Pacific International Exposition, Mr. Britt appeared as soloist at one of the Festival concerts under the direction of Camille Saint-Saëns, at which he performed the illustrious master's celebrated concerto in A minor. At the close of the Exposition Mr. Britt was induced to remain in San Francisco as principal cellist of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz.

Mr. Britt is also 'cellist of the San Francisco Chamber Music Society.

SYMPHONIC VARIATIONS FOR SOLO VIOLONCELLO AND ORCHESTRA

Léon Boëllmann
Born Sept. 25, 1862, Alsace
Died Oct. 11, 1897, Paris

THIS set of variations was performed for the first time at a Lamoureux concert, Paris, November 27, 1892, when the solo violoncellist was Joseph Salmon, to whom the work was dedicated.

The orchestral portion of the Variations is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, harps and the usual strings.

There is an introduction, *moderato maestoso,* D minor, 4-4, which opens with a bold phrase for the solo violoncello, and in this introduction the solo instrument has a prominent part with relative-like phrases and florid passages. A few transitional measures lead to the announcement of the suave theme by the solo violoncello, *Andantino,* A major, 3-4. The variations that follow are of a symphonic character.

Boëllmann went to Paris in his youth, and entered the Ecole de Niedermeyer shortly before the Franco-Prussian War. He studied the organ and religious music in this school with Eugene Gigout, and in 1881 was appointed choir organist at the church of Saint Vincent de Paul. Soon afterward he was appointed organist of the church, and his playing attracted the attention of musicians and the general public. In 1885 he married Louise Lefévre, the daughter of Gustave Lefévre, director of the Niedermeyer school, and a granddaughter of that composer and pedagogue. There is an interesting biographical sketch of Boëllmann, in Huges Imbert's "Medaillons Contemporains" (Paris, 1903).

Although Boëllmann died at an early age, his list of compositions is a long one.

SUITE NO. 3 IN G MAJOR, OP. 55

Peter Iljitsch Tschaikowsky
Born May 7, 1840, at Votkinsk, Russia
Died Nov. 6, 1893, at St. Petersburg

TSCHAIKOWSKY began to compose his third orchestral suite on April 28, 1884. He noted that day in his diary: "In the forest and indoors I have been trying to lay the foundation of a new symphony, ... but I am not at all satisfied. Walked in the garden and found the germ, not of a symphony, but of a future suite."

This Suite was performed for the first time at the fifth symphony concert of the Russian Musical Society at St. Petersburg, January 24, 1885, when Hans von Bülow conducted. No work of Tschaikowsky's was so enthusiastically received at a first performance.

The Third Suite was played for the first time in New York at a Thomas Popular Concert, November 24, 1885.

The Suite is in four movements:

Elegie. This movement is in free rondo form. *Andante molto cantabile,* 6-8. The first theme, G major, is given to the first violins. This theme is gentle and flowing. The second theme, E flat, 2-4, *"molto espressivo e con grandezza,"* played by first violins and flutes, is more emotional. There is an episode, *piu mosso,* and the theme is repeated, this time by violas and 'cellos. The first theme enters, now in E flat (flutes and oboes); strings are in counterpoint; and there is a new theme for the horns. There is a short development, which after a stirring *crescendo* ends *fortissimo* and in the climax the second theme enters with marked brilliance. A horn-call sounds a halt; the gentle first theme is sung by flutes. Toward the end the solo violin rises from its fellows and above light chords of the wood-wind. Harp harmonics add to the romantic mood.

Scherzo, molto vivace, 6-8 (2-4). Trombones and pulsatile instruments are added to the orchestra. There are two introductory measures of wood-wind, and the violins give out the chief theme, which is of a tarantella character. To this theme in the second section a syncopated theme is bound; it is repeated several times; a great *crescendo* leads to the return of the first section, which is connected closely with a singular trio. This trio is for the most part in *pianissimo.*

There are faint clashes of cymbals, far-off roll of drum,—snatches of a march as though borne by the wind: a battle in the distance and in the mist. And now fragments of the *scherzo* theme are heard; there is a conflict between the irreconcilable elements. At last the march is hushed, and reckless gayety prevails, until the first theme growls in the bass, and with a wild shriek of the orchestra the *scherzo* is at an end.

Tema con variazioni. The simple theme, G major, 2-4, is sung by first violins with accompaniment of detached chords.

Variation 1. The theme is given to all the strings (*pizzicato*) in octaves; flutes and clarinets are in counterpoint above.

2. The first and second violins are as one voice, *concertante,* in rapid thirty-second passages throughout. Flutes, oboes, clarinets, bassoons, horns, accompany.

3. For three flutes, two clarinets, two bassoons. The theme is first played as upper voice by first flute. In the second section the second clarinet plays the continuation of the theme, which is ended by the flute. The other instruments are for the most part in elaborate polyphony.

4. For full orchestra (B minor), *"pochissimo meno animato."* The chief theme is now given below and now above. 'Cellos, clarinets, and cor anglais in unison give peculiar richness to the theme.

5. For flutes, oboes, clarinets, bassoons, strings. G major, *allegro vivace,* 3-4 time. A *fugato,* in which the beginning of the first and second parts of the theme serve as chief theme for contrapuntal treatment.

6. *Allegro vivace,* 6-8. Snare-drum added to instruments in preceding variation. The theme is like unto the tarantella motive. The dance is furiously loud until it is interrupted by the solemn choral of the next variation.

7. 2-4. Wood-wind instruments play the theme transformed into a choral.

8. *Adagio,* 3-4. In this variation as well as in the next there is the thought of folk-tunes. The harmonies of this variation are not modern in tonality: they hark back to the old folk-song—church—modes. The preceding choral goes into a *tremolo* of divided violins, and the cor anglais sings a characteristic melody, *adagio, molto cantabile ed espressivo.*

9. Full orchestra with solo violin. A major, *allegro vivace,* 2-4. Two dance measures are constantly repeated. The melody is in the violins, and a clarinet and the horns accompany with tonic and dominant chords on a dominant pedal. There is a climax (*piu presto*); it is followed by a *cadenza* for solo violin, which leads into the next variation.

10. B minor, *allegro vivo e un poco rubato,* 3-8. Chiefly a capricious solo for violin, with accompaniment, for the most part, of detached chords.

11. B major, *moderato mosso,* 4-4. A variation built upon a tonic pedal. At the end the basses descend to the low F sharp, and prepare the pedal-point of the *Finale.*

12. *Finale. Polacca. Moderato maestoso e brilliante,* 3-4. A drum-roll on the low F sharp with blare of horns gives the signal for a festival. Violins and flutes in ascending triplets include initial tones of the theme. The pace grows livelier; the triplets are changed into sixteenths. Trombones (*ff marcatissimo*) announce a fragment of the theme, which soon is sounded in diminution by the same instruments. There is a mighty *crescendo* with constant drum-roll on F sharp, which is strengthened by the basses, and after a dramatic *retardando* the *polacca* begins with pomp and ceremony, sung by all the violins and violas. Trumpets and trombones remember snatches of the theme for variations. Much of the introduction to the *polacca* is repeated, as is the dance itself, and a *poco piu mosso* brings the end.

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Programme

SEVENTH SEASON

THE MUSICAL ASSOCIATION OF SAN FRANCISCO
THE SAN FRANCISCO SYMPHONY ORCHESTRA

1917 - 1918

Alfred Hertz - - Conductor

Cort Theatre

Sunday Afternoon, January 13, 1918

2:30 o'clock

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NOTICE

CHANGE OF PROGRAMME

THE FOURTH NUMBER ON THIS PROGRAMME
WILL BE
THREE HUNGARIAN DANCES - - - - BRAHMS
INSTEAD OF
THREE SLAVONIC DANCES - - - - - DVORAK

t"

2. TSCHAIKOWSKY ..... "Nutcracker Suite"
   - I. Miniature Overture
   - II.
     - a. March
     - b. Dance of the "Fée Dragée"
     - c. Russian Dance
     - d. Arabian Dance
     - e. Chinese Dance
     - f. Dance of the "Mirlitons"
   - III. Dance of the Flowers

3. GODARD.....Suite, Op. 116, Flute and Orchestra
   a. Allegretto *b.* Idyll *c.* Valse
   MR. PUYANS

(INTERMISSION)

NATIONAL ANTHEM

4. DVORAK .....Three Slavonic Dances

5. *a.* PIERNÉ ..... Serenade
   b. MOSZKOWSKI..... Serenade
   (By request)

6. ROSSINI .....Overture, "William Tell"



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Season 1917-1918

Sunday Afternoon, January 13, 2:30 o'clock

CORT THEATRE

Soloist, EMILIO PUYANS, Flutist

PROGRAMME

1. SUPPÉ .....Overture, "Poet and Peasant"

2. TSCHAIKOWSKY ..... "Nutcracker Suite"
   - I. Miniature Overture
   - II.
     - a. March
     - b. Dance of the "Fée Dragée"
     - c. Russian Dance
     - d. Arabian Dance
     - e. Chinese Dance
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3. GODARD.....Suite, Op. 116, Flute and Orchestra
   a. Allegretto *b.* Idyll *c.* Valse
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(INTERMISSION)

NATIONAL ANTHEM

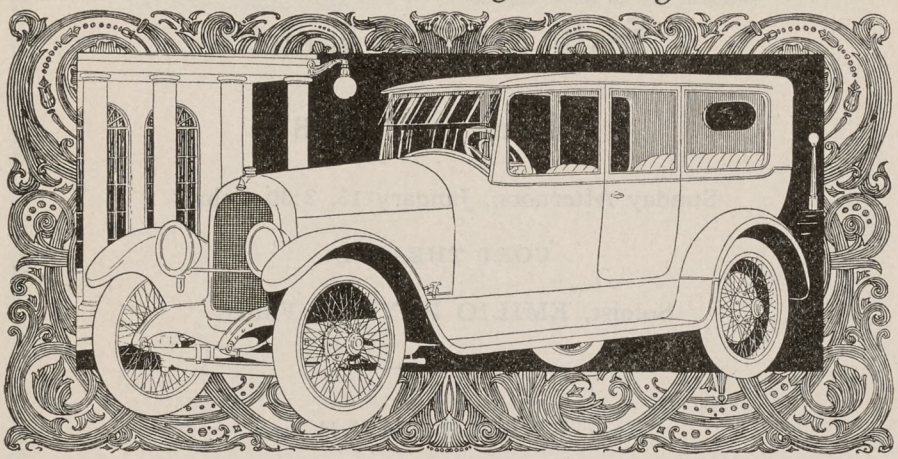
4. DVORAK .....Three Slavonic Dances

5. *a.* PIERNÉ ..... Serenade
   b. MOSZKOWSKI..... Serenade
   (By request)

6. ROSSINI .....Overture, "William Tell"

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Franz von Suppé
Born April 18, 1820
Died May 21, 1895

FRANZ VON SUPPÉ was born at Spalato, April 18, 1820. His family was of Belgian descent, but lived many years at Cremona. At thirteen he produced a Mass sung in Zara, but despite his fondness for music his father placed him at the University of Padua to qualify for a medical career. However, his father died shortly thereafter, and Suppé with his mother went to Vienna to live, where he took up the study of music once more and obtained the post of conductor at the Josephstadt Theatre. There was no salary attached to the position, but he soon obtained engagements which did pay. His most important compositions were the operas "Pique Dame" and "Boccaccio," but in addition to these he composed 165 farces, a "Singspiele," a "Missa Dalmatica" and a Requiem. His full name is given "Francesco Ezichiele Ermenegildo Cavaliere Suppé Senelli." His death occurred May 21, 1895.

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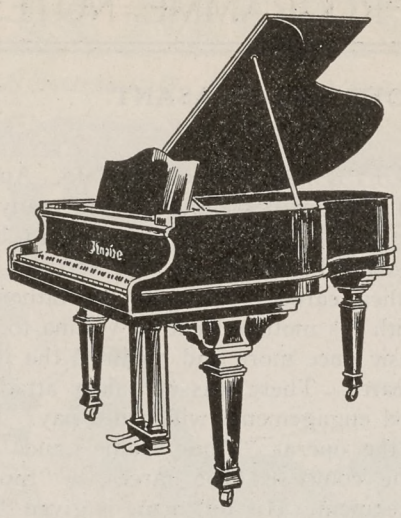
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SUITE, FROM THE BALLET "CASSE-NOISETTE," OPUS 71A

Peter Iljitsch Tschaikowsky
Born May 7, 1840
Died Nov. 6, 1893

THE fairy ballet "Casse-Noisette" (Nut-Cracker, in two acts—Tschaikowsky's opus 71) made its appearance in 1892; it was in fifteen numbers originally, the composer having subsequently arranged therefrom the suite now played (opus 71a).

The first number (in B flat major, *Allegro giusto* and 2-4 time) is, as its name implies, a little overture—a sort of "Sonatina" movement (i. e., a sonata-form minus the free-fanatasia section) developed from the conventional two themes, the first being stated at the start (in B flat major), and the second—a more sustained melody, following shortly (in F major).

The second number consists of a group of "Characteristic dances"—(a) March, (b) Dance of the Bonbon Fairy, (c) Trepak-Russian Dance, (d) Arabian Dance, (e) Chinese Dance, and (f) Toy-Pipe Dance—whose titles are self-explanatory.

The third and last number—in D major, *Tempo di Valse* and 3-4 time—is one of Tschaikowsky's most buoyant and attractive waltzes, bringing the suite to an agreeable and effective conclusion.

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CORT THEATRE

Friday Afternoon, January 18, 3:00 o'clock

Sunday Afternoon, January 20, 2:30 o'clock

PROGRAMME

1. Fourth Symphony ..... TSCHAIKOWSKY
   - Andante sostenuto—Moderato con anima
   - Andantino in modo di canzona
   - Scherzo: Pizzicato. Ostinato
   - Finale: Allegro con fuoco

(INTERMISSION)

2. La Mer (The Sea) ..... DEBUSSY
   - From Dawn to Noon at Sea
   - Gambols of the Waves
   - Dialogue between the Wind and the Sea

3. Espãna ..... CHABRIER

Tickets on sale beginning Monday at box offices of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Cort Theatre from 9 a. m. on days of Concerts.

CONCERNING EMILIO PUYANS

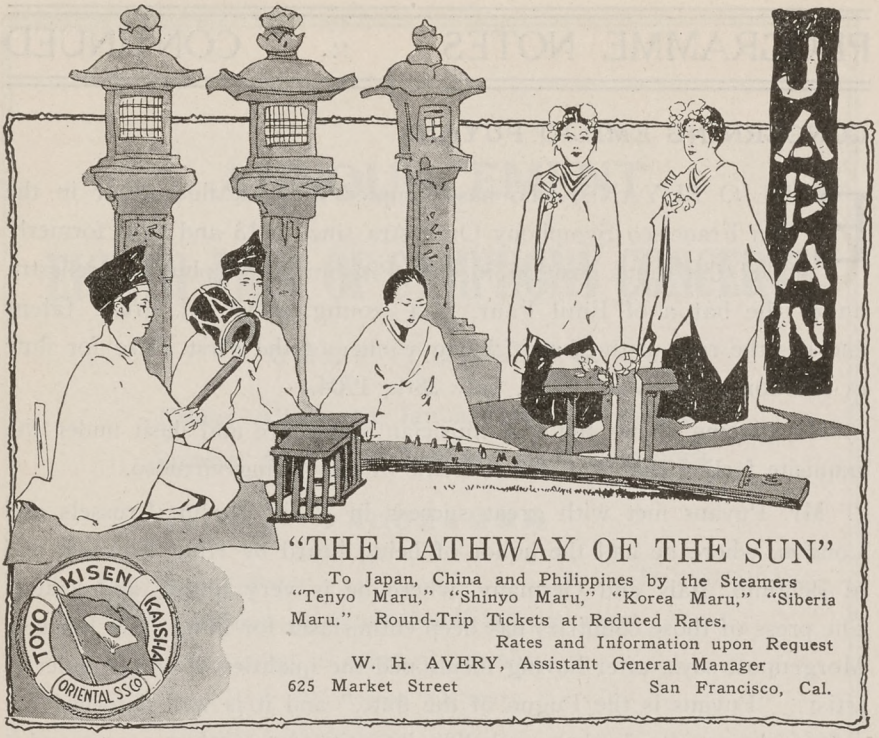
EMILIO PUYANS, who has occupied the first flute chair in the San Francisco Symphony Orchestra since 1913 and who formerly filled the same position in the Pittsburg Symphony Orchestra under the baton of Emil Paur, is a young artist of great talent and has the rare distinction of being winner of the First Prize for flute in the Conservatory of Paris, July 28th, 1904.

His playing shows the true musician and a fire and dash under the exquisite feeling that is a characteristic of this young virtuoso.

Mr. Puyans met with great success in Paris, Berlin, Brussels and London, where he had the honor of being heard by King Edward, and in Belgium, Italy and Germany, where he is very highly appreciated. The press of those countries has deep enthusiasm for him. The Berliner Morgenpost says, after having mentioned the qualities of this wonderful artist: "Puyans is the Pugno of the flute," and it is well deserved for a flute player who displays such life, intensity, art, perfect power and a sonorous tone.

A further introduction of Mr. Puyans is unnecessary, for the San Francisco public has known him, and appreciated his artistry, for the past five years, during which time he has made for himself a host of friends and admirers.

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SUITE, OPUS 116, FOR FLUTE AND ORCHESTRA

Benjamin Godard
Born 1849 in Paris
Died 1895 at Cannes

GODARD first studied the violin under Richard Hommer, later entered the Noe Conservatory of Music, and studied composition with Henri Roper. Among Godard's contributions to music are the following: "Le Pijouc de Jeannette," "Pedro di Zalamea," "Jocelyn," from a Lamartine poem—"Dante" and "La Vivandiere." Also a number of melodies, trios and several concerti.

The Suite Op. 116 for flute and orchestra was composed in 1893, and was performed the same year in Paris by Paul Taffanel, the celebrated flute virtuoso to whom the suite was dedicated.

Paul Taffanel was professor of the Paris National Conservatory, under whose instruction Mr. Puyans was awarded the first prize for flute playing in 1904.

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1841-1904

ANTON DVORAK was born at Muhlhauser, Bohemia, in 1841. Son of the innkeeper and butcher of that village, he was destined by his father for the butcher's trade, but he succeeded in getting some lessons on the violin from the village schoolmaster, and later organ, piano and theory lessons. His father's objections to music as a means of earning a livelihood were overcome finally, and in 1857 he went to Prague, where he studied for several years under Pitzsch.

The first works of Dvorak to attract were a set of "Slavonic Dances" arranged for pianoforte duet. He made a wonderfully happy use of national characteristics, and their popularity led to their publication in every conceivable form. Later a new set of dances was written at once for full orchestra.

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ALFRED HERTZ, Conducting

CORT THEATRE

Sunday Afternoon, January 27, 2:30 o'clock

PROGRAMME

1. Overture, Merry Wives of Windsor.....NICOLAI

2. Largo, from "New World" Symphony.....DVORAK

3. Ballet Music from "Le Cid".....MASSENET
   - a. Castillane
   - b. Andalouse
   - c. Aragonaise
   - d. Aubade
   - e. Navarraise

(INTERMISSION)

4. Voices of the Forest, from "Siegfried".....WAGNER

5. British Folk Song Settings .....GRAINGER
   - a. Mock Morris
   - b. Irish Tune from County Derry
   - c. Molly on the Shore
   - d. Shepherds' Hey

6. Irish Rhapsody .....VICTOR HERBERT

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Gabriel Pierné
Born Aug. 16, 1863

GABRIEL PIERNÉ studied at the Paris Conservatoire, winning the first medal for solfégé in 1874; the first prize for piano in 1879; for organ in 1882 and for counterpoint and fugue in 1881. He gained the Prix de Rome in 1882 with his "Edith." Among his important contributions to music are the following: "A Comic Opera," written in 1895; "Grand Opera," in 1897; the choral work "Pandora;" and a symphonic poem with chorus, besides numerous songs and instrumental pieces, two of which, "Marche des petits soldats de polmb" and "Sérénade," have had much success in France and England. His "Sérénade" is much the same type of music as the one written by Moszkowski; very dainty in construction and full of melody and rhythm. It is written for muted strings.

Pierné is a conductor of ability in Paris and stands high in the world of music today.

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Born Aug. 23, 1854

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Gioacchino Antonio Rossini
(1792-1868)

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It was first performed at Paris in 1829.

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The introduction depicts the break of day on the Alps. The second part describes a shower of rain—a furious Alpine storm gathers rapidly. Gradually its fury is spent and (in an *Andante*) the plaintive piping of the mountain shepherds is heard. A trumpet call summons the soldiers of Gessler, and ends with an extremely brilliant *Coda*.

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THURSDAY EVENING, **JANUARY 31st,** 8:15 o'clock

PROGRAMME

1. Symphony No. 5, C Minor, Op. 67 ..... BEETHOVEN
   - Allegro con brio
   - Andante con moto
   - Allegro (Scherzo and Trio)
   - Finale Allegro

(INTERMISSION)

2. Finlandia ..... SIBELIUS
3. Afternoon of a Faun ..... DEBUSSY
4. Rhapsodie Viennoise ..... FLORENT SCHMITT

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1917 1918

Alfred Hertz
Conductor

Programme

Eighth Pair of Symphony Concerts
January 18-20, 1918
Cort Theatre

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Sunday Afternoon, January 27, 2:30 o'clock

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1. Overture, Merry Wives of Windsor.....NICOLAI

2. Largo, from "New World" Symphony.....DVORAK

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   - b. Andalouse
   - c. Aragonaise
   - d. Aubade
   - e. Navarraise

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   - a. Mock Morris
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6. Irish Rhapsody .....VICTOR HERBERT

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Eighth Pair of Symphony Concerts

Season 1917-1918

Friday Afternoon, January 18, 3:00 o'clock

Sunday Afternoon, January 20, 2:30 o'clock

CORT THEATRE

PROGRAMME

NATIONAL ANTHEM

1. TSCHAIKOWSKY....Symphony No. 4, F Minor, Op. 36

   Andante sostenuto—Moderato con anima
   Andantino in modo di canzona
   Scherzo: Pizzicato ostinato
   Finale: Allegro con fuoco

(INTERMISSION)

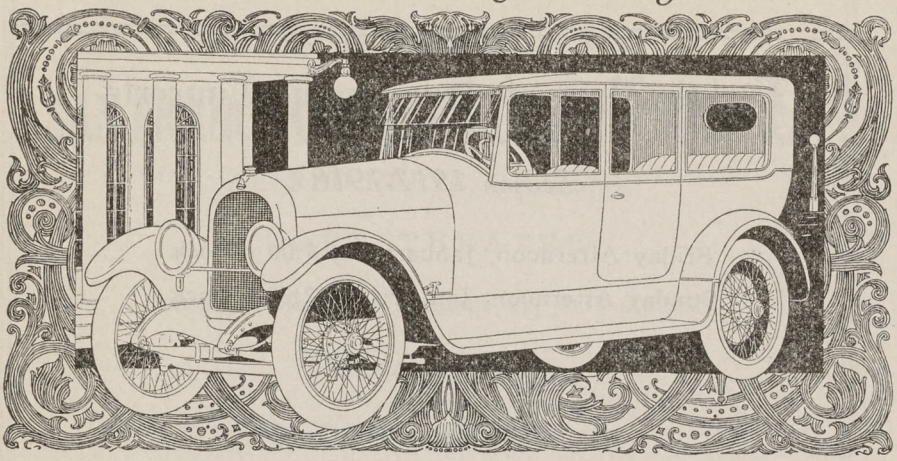
2. DEBUSSY.....“La Mer” (The Sea)

   From dawn to Noon at Sea
   Gambols of the Waves
   Dialogue between the Wind and the Sea

3. CHABRIER .....“España”

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Peter Iljitsch Tschaikowsky
Born May 7, 1840, at Wotkinsk, Russia
Died Nov. 6, 1893, at Petrograd

TSCHAIKOWSKY began work on the composition of his fourth symphony at Moscow early in 1877. At the beginning of June he had sketched the plan of the composition and, in a letter to Nadeshda von Meck, announced his intention of setting to work on the orchestration at the end of that summer. It is certain that he was occupied with the orchestration of the first movement in August, for Tschaikowsky testified, in a letter written in that month, to the difficulty it was giving him. "The three remaining movements," wrote he, "are very simple, and it will be pleasant and easy to orchestrate them. The Scherzo will have quite a new orchestral effect, from which I expect great things. At first only the string orchestra is heard, always *pizzicato*. In the trio the woodwind plays by itself and at the end of the Scherzo all three groups of instruments join in a short phrase. I think this effect will be interesting."

Work on the orchestration of the opening movement was completed in September, but at this point Tschaikowsky's labors came to a sudden pause owing to the influence which his mental condition had upon his music. This condition was brought about by his marriage to a woman for whom he possessed no affection that would justify the step. In July Tschaikowsky wrote to his brother Anatol, "My bride is no longer very young but quite suitable in every respect, and possessed of one great attraction; she is in love with me. She is poor, and her name is Antonina Ivanovna Milioukov. I now invite you to my wedding." Later he wrote to Mme. von Meck, "Having gone so far I fear that I should make her really unhappy and drive her to some tragic end were I to bring about a sudden rupture." So having informed the young woman that he could not love her and having described his irritability, his nervous temperament, his misanthropy, his unsatisfactory financial condition, Tschaikowsky asked Miss Milioukov if she would care to be his wife. And Miss Milioukov did care. "The agonies," he wrote to Mme. von Meck, "that I have endured since that evening defy description. To live thirty years with an innate antipathy to marriage, and then suddenly, by force of circumstances, to find oneself engaged to a woman with whom one is not the least in love, is very painful. On the morning of July 18 the wedding took place. A short time after the wedding Mme. Tschaikowsky went to her mother's home and a permanent separation between herself and her husband ensued. "Not once in the whole course of his life," said Modeste Tschaikowsky, the composer's brother and biographer, "did Tschaikowsky, in speech or in writing, lay the blame for this unhappy incident upon his wife."

It was to Nadeshda von Meck that Tschaikowsky dedicated his fourth symphony—"our symphony," he would call it in his letters to her. At the beginning of January at San Remo the work came to its completion and Tschaikowsky sent the score to Nicholas Rubinstein at Moscow, who began to rehearse it in February, 1878. On February 22

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the symphony was performed for the first time under Rubinstein's direction at a concert of the Imperial Musical Society at Moscow. But the effect upon the public and upon his friends was not that which Tschaikowsky had looked for with eager anticipation. The work made at its production a mild success. Taneiew, a pupil and an intimate friend of the Russian master, found the first movement too long—"a symphonic poem to which the three other movements are added fortuitously." The trio of the Scherzo he couldn't bear. "It sounds like a ballet movement," he wrote, and it was what he regarded as "phrases which sound like ballet music, in every movement" which appeared to him as the salient weakness of the work. Tschaikowsky vigorously combated this criticism with the statement that dance tunes might well form episodes of a symphony, and he held up Beethoven's employment of them as precedents. "In reality," he wrote, "my work is a reflection of Beethoven's fifth symphony; I have not copied his musical contents but merely the central idea."

When on December 7, 1878, the symphony was played for the first time in Petrograd it met with brilliant success and this triumph brought great happiness to Tschaikowsky, then sojourning at Florence. That the Scherzo had been encored was, to its composer, a proof of the work's success. "After this news," he wrote to Mme. von Meck, "I am entirely lost in our symphony. All day long I keep humming it and trying to recall how, where and under what impression this or that part of it was composed. . . . . I love this child of my fancy very dearly. It is one of the things which will never disappoint me." The first performance of Tschaikowsky's symphony in America took place February 1, 1890, at a concert of the Symphony Society, Walter Damrosch, conductor, at the Metropolitan Opera House, New York.

In preference to the provision of a formal analysis of Tschaikowsky's symphony, it has been thought better—certainly more interesting—to give the composer's explanation of the work as it is contained in a letter written March 1, 1878, to Nadeshda von Meck.

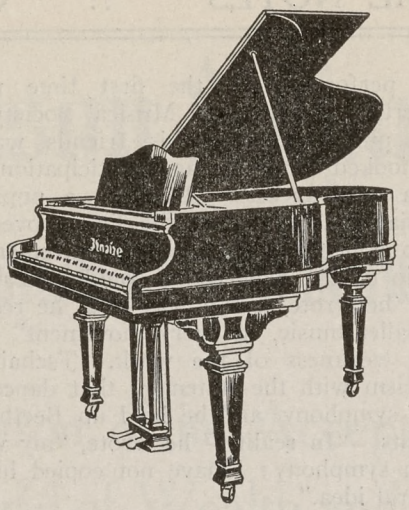
"You ask," he writes, "if in composing this symphony I had a special program in view. To such questions regarding my symphonic works I usually answer: nothing of the kind. In reality it is very difficult to answer this question."

Tschaikowsky then enters into a lengthy explanation of the musically creative impulse as he experiences it. "However," he then continues, "I have wandered from the point without answering your question.

"Our symphony has a program. That is to say, it is possible to express its contents in words, and I will tell you—and you alone—the meaning of the entire work and its separate movements. Naturally, I can only do so as regards its general features.

"The introduction is the germ, the leading idea of the whole work.

"This is Fate, that inevitable force which checks our aspirations towards happiness ere they reach that goal, which watches jealously lest



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our peace and bliss should be complete and cloudless—a force which like the sword of Damocles, hangs perpetually over our heads and is always embittering the soul. This force is unescapable and invincible. There is no other course but to submit and inwardly lament.

"This sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dreams?

"O joy! A sweet and tender dream enfolds me. A bright and serene presence leads me on.

"How fair! How remotely now is heard the first theme of the Allegro! Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten.

"Here is happiness!

"It is but a dream; Fate awakens us roughly.

"So all life is but a continual alternation between grim truth and fleeting dreams of happiness. There is no haven. The waves drive us hither and thither until the sea engulfs us. This is approximately the program of the first movement.

"The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by. How sad to think how much is already past and gone! And yet these recollections of youth are sweet. We regret the past, although we have neither courage nor desire to start a new life. We are rather weary of existence. We would fain rest awhile and look back, recalling many things. There were moments when young blood pulsed warm through our veins, and life gave us all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past. How sad yet sweet to lose ourselves therein!

"In the third movement no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited. His mood is neither joyful nor sad. He thinks of nothing in particular. His fancy is free to follow its own flight, and it designs the strangest patterns. Sudden memory calls up the picture of a tipsy peasant and a street song. From afar come the sounds of a military band. These are the kind of confused images which pass through our brains as we fall asleep. They have no connection with actuality but are simply wild, strange, bizarre.

"The fourth movement; if you find no reason for happiness in yourself, look at others. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted. Hardly have we had time to forget ourselves in other people's pleasure when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance nor stop to observe



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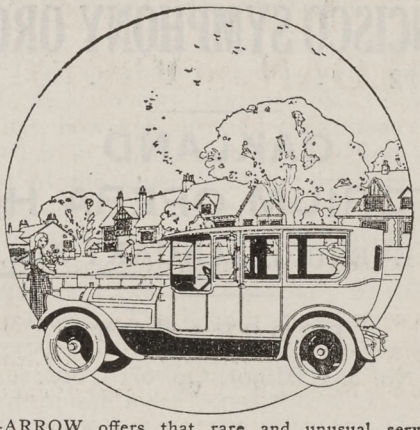
we are lonely and sad. How merry and glad they all are! All their feelings are so inconsequent, so simple. And will you still say all the world is immersed in sorrow? Happiness does exist, simple and unspoilt. Be glad in others' gladness. This makes life possible.

"I can tell you no more, dear friend, about the symphony. Naturally my description is not very clear or satisfactory. But there lies the peculiarity of instrumental music; we cannot analyze it. 'Where words leave off, music begins,' as Heine has said."

To his letter Tschaikowsky added the following postscript:

"Just as I was putting my letter into the envelope I began to read it again, and to feel misgivings as to the confused and incomplete program which I am sending you. For the first time in my life I have attempted to put my musical thoughts and forms into words and phrases. I have not been very successful. I was horribly out of spirits all the time I was composing this symphony last winter, and this is a true echo of my feelings at that time. But only an echo. How is it possible to reproduce it in clear and definite language? I do not know. I have already forgotten a great deal. Only the general impression of my passionate and sorrowful experiences has remained. I am very, very anxious to know what my friends in Moscow think of my new work."

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1. Prelude, Choral and Fugue.....Boch-Albert
2. Symphony E Flat Major.....Mozart

(INTERMISSION)

3. Afternoon of a Faun.....Debussy
4. Rhapsodie Vennoise.....Florent Schmitt

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1. Symphony No. 5, C Minor, Op. 67.....Beethoven
2. Finlandia ..... Sibelius
3. Afternoon of a Faun.....Debussy
4. Rhapsodie Viennoise .....Florent Schmitt

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PROGRAMME NOTES :: By Felix Borowski

"LA MER" (THE SEA)
(Three Orchestral Sketches)

Claude Debussy
Born Aug. 22, 1862, at Saint-Germain

THE sea has inspired many composers of orchestral music, and a still larger number of writers who have combined vocal with instrumental art. Of purely orchestral pictures of the ocean the following is a list which is, it is to be feared, incomplete: Among the sea symphonies are Rubinstein's "Ocean" symphony; "Ocean," symphony by Ferd. Pfohl; "Ocean," symphony by Noetzel; "Von der Nordsee," by Friederich E. Koch; "Nordseefahrt," by Jules de Swert; "An die Adria," of Frank Mikorey, and "Sinfonia Marinaresca," by Antonio Scontrino. "La Mer," by Paul Gilson, and "Des Meeressang," by Jan Brandt-Buys, are symphonic sketches. There are symphonic poems—"Am Meer," by Klaus Pringsheim, and "The Great Silence," by Alphonse Diepenbrock, which is based on the sentence of Nietzsche, "Here is the sea; here we can forget the town." Two symphonic sketches—"Meergrus" and "Seemorgen," were written by Max Schillings, and, under the name of orchestral sketches, Debussy published "La Mer." "La Mer" was also the title given by Glazounow to an orchestral fantasie.

The overtures include Mendelssohn's "Calm Sea and Prosperous Voyage" and "Fingal's Cave" (The Hebrides), and Alexander C. Mackenzie's nautical overture, "Britannia." Works not classed in the foregoing category are William H. Bell's "Mother Carey" (Three Sailor Pieces) and Robert Radecke's "Am Strande."

Debussy's orchestral sketches, "The Sea," were begun in 1903, and were completed in 1905, in which year they were performed for the first time, October 15th, at a Concert Lamoureaux. Chevillard was the conductor. Debussy has, however, directed performances of the work himself. He conducted it in London—it was his first appearance in England—at a concert of the Queen's Hall Orchestra, February 1, 1908. Public interest was, on this occasion, divided between the composition and its creator, who appeared in unconventional attire, as one who put little faith in the observance of traditions. Debussy directed "La Mer" the following month at a Concert Colonne. A curious scene was enacted at this performance. The French composer made his first appearance at these concerts, and there gathered there to greet him a large contingent of partisans and friends. There were, however, present in the concert room many of the more conservative of Parisian music-lovers; and when, on the conclusion of "La Mer," the admirers of Debussy raised their voices in shouts of admiration and encouragement, the opposite faction gave vent to its feelings in shrill whistling and loud forms of vocal disapproval. The tumult threatened to grow into a conflict of even more energetic character when the violinist, Jacques Thibaud, made his appearance on the stage to play the D minor Chaconne by Bach. By the time he had reached the middle of the composition the excitement had died down.

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"La Mer," which was published at Paris in 1905, is dedicated to Jacques Durand. Since the three sketches are impressionistic pictures, not conforming to any prescribed principle of musical construction, formal analysis is neither possible nor to be desired.* Debussy has provided each piece with a title, and it is the listener's privilege to discover in it whatever his imagination and poetic sense can find. The following are the titles of the three divisions of "La Mer:"

I. "From Dawn to Noon at Sea."

This is scored for two flutes and piccolo, two oboes and English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones and tuba, three kettledrums, cymbals, gong, two harps and strings. The piece begins (*tres lent*) in B minor and ends in B flat minor.

II. "Gambols of the Waves."

Debussy has scored the movement for much the same orchestra as before. Trombones and the gong are omitted, but a triangle and a glockenspiel are added.

III. "Dialogue Between the Wind and the Sea."

A larger orchestra is required for this division than for the preceding pieces. The following instruments are called for by the score: Two flutes and a piccolo, two oboes and English horn, two clarinets, three bassoons and one double bassoon, four horns, three trumpets and two cornets, three trombones and tuba, three kettledrums, bass drum, cymbals, gong, glockenspiel, two harps and strings.

*"No fixed rule," says Debussy, "should guide the creative artist; rules are established by works of art, not for works of art. One should seek discipline in freedom, not in the precepts of a philosophy in its decline—that is good only for those who are weak. I write music only in order to serve Music as best I can, and without any other intention; it is natural that my works should incur the risk of displeasing people who like 'certain' music, and perseveringly stick to it alone."

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"España" is a freely constructed fantasie on Spanish dance tunes, of which the Jota is a species of waltz, which is sung as well as danced. There is an accompaniment of guitars and other characteristic Spanish instruments, and the *claque* of the castanets is seldom absent.

The Malagueña is much the same dance as the Fandango. Like the Jota it is in triple time, and performed with castanets. There is a rhythmical distinction between the two dance tunes. The Rhapsody is in F major, and scored for the following orchestra: two flutes and piccolo, two oboes, two clarinets, four bassoons, four horns, two trumpets and two cornets, three trombones and tuba, kettle-drums, bass drum, cymbals, triangle, tambourine, two harps and strings.

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1917 - 1918

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ALFRED HERTZ, Conducting

CORT THEATRE

Sunday Afternoon, January 27, 2:30 o'clock

PROGRAMME

1. Overture, "Merry Wives of Windsor".....NICOLAI

2. Largo, from "New World" Symphony.....DVORAK

3. Ballet Music from "Le Cid" .....MASSENET

   a. Castillane
   b. Andalonse
   c. Aragonaise
   d. Aubaide
   e. Catalane
   f. Madrilène
   g. Navarraise

NATIONAL ANTHEM

(INTERMISSION)

4. Voices of the Forest, from "Siegfried".....WAGNER

5. British Folk Music Settings .....GRAINGER

   a. Irish Tune from County Derry
   b. Molly on the Shore
   c. Shepherds' Hey

6. Irish Rhapsody .....VICTOR HERBERT

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The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - CONDUCTOR

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1917—SEVENTH SEASON—1918

VICTORY THEATRE
SAN JOSE

FRIDAY EVENING, JANUARY 25, 8:15 O'CLOCK

SOLOIST—HORACE BRITT—VIOLONCELLIST

PROGRAMME

1. TSCHAIKOWSKY.....Symphony No. 6, in B Minor (Pathetic), Op. 74
   1. Adagio. Allegro non troppo
   2. Allegro con grazia
   3. Allegro molto vivace
   4. Finale. Adagio lamentoso

(INTERMISSION)

2. *a.* BACH.....Air from Suite No. 3, D Major (Violin Obbligato, LOUIS PERSINGER)
   b. MOSZKOWSKI ..... Serenade
3. BRAHMS.....Three Hungarian Dances
4. BOËLLMANN .....“Symphonic Variations” For Solo Violoncello and Orchestra, Op. 23

HORACE BRITT

5. ROSSINI.....Overture, “William Tell”

NATIONAL ANTHEM

Local Direction Blake & Amber, Lyceum Department, San Francisco.
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SYMPHONY NO. 6, IN B MINOR, (PATHETIC), OP. 74

Peter Iljitsch Tschaikowsky
Born May 7, 1840, at Wotkinsk
Died Nov. 6, 1893, at St. Petersburg

1. Adagio. Allegro non troppo
2. Allegro con grazia
3. Allegro molto vivace
4. Finale. Adagio lamentoso

THE Sixth Symphony, which the composer named the "Pathetic" after its first performance, was written in 1893. One of his biographers says he seems to have concentrated in this symphony the brooding melancholy which is the most characteristic of all his emotional phases. Be this as it may, it is one of the most stirring and impressive of all his instrumental works. He left no programme for it. Indeed, he wrote to a friend that the programme must remain a riddle to every one, and to the same friend: "I love it as I have never loved any other of my musical creations."

The first movement opens with an *Adagio* introduction in which one of the figures of the first theme is given out by the bassoons against a droning bass and most ingeniously worked up. The second theme is a melody of "purest ray serene," which will always haunt the memory. It is developed quietly and slowly. As it ceases the powerful first theme returns and is developed with furious energy. As the storm dies away, the beautiful second theme returns and the movement closes in the quietest of *pianissimos.*

The second movement, *Allegro con grazia,* is in striking contrast with the first. It has little of the conventional *Scherzo* character, as it is set to the dance rhythm, the principal theme being given out by the 'cellos with *pizzicato* accompaniment in the strings and alternating chords in the wood winds and horns. The second theme is of a plaintive sort, but it is soon replaced by the sparkling first, and the movement ends placidly and cheerfully.

The third movement, *Allegro molto vivace,* opens with a truly vivacious theme alternately taken by the strings and wood winds. The strings finally usurp the theme and the wood winds develop a counter theme. The contest between these two at last ends in a grand march movement, introduced by the brasses and gradually taken up by the whole orchestra with magnificent power and almost barbaric effect.

The last movement, *Adagio lamentoso,* is well named. It is the apotheosis of sorrow and despair. Few composers would have the courage to end a symphony with an *Adagio,* still fewer with an *Adagio* so gloomy that it has been called "Suicide music." It has no regular form and well-nigh defies analysis. It is a succession of mournful outcries, despairing laments and wretched hopelessness, and yet is worked up with great dramatic power. Its intensity is tragic. It is a relief when its last measures die away *pianissimo.* After hearing it one can understand the composer's remark to a friend: "Often during my wanderings, composing it in my mind, I have wept bitterly."

:: PROGRAMME NOTE ::

AIR FROM SUITE NO. 3, D MAJOR

Johann Sebastian Bach
Born March 21, 1685
Died July 28, 1750

THIS beautiful selection has its proper place as the second movement of Bach's third orchestral suite (or "overture"—as such works were styled in his day), which is supposed to have been written during the period of his residence at Leipsic. It is the most familiar, doubtless—as well as the most universally admired of all of the great master's orchestral compositions, being the original of the celebrated "Air for the G String"—the latter being a transcription for violin with pianoforte accompaniment (by August Wilhelmj), in which the movement is transposed to C major and the noble melody given to the sonorous low string of the solo instrument.

In its original form the movement (in D major, *Lento* and 4-4 time) is scored for the strings only, the melody being carried by the violins—but not on the G string.

SERENADE

Moritz Moszkowski
Born Aug. 23, 1854

THIS popular and dainty serenade is of such insinuating melody and rhythm that to give an extended annotation would be a reflection on the intelligence of the listener, for it is the type of music that all can understand and enjoy. Once heard it is never forgotten. The orchestral transcription played today is by F. Rehfeld.

PROGRAMME NOTE :: By Felix Borowski

HUNGARIAN DANCES

Johannes Brahms
Born May 7, 1833, at Hamburg
Died Apr. 3, 1897, at Vienna

THE original inspiration which went to the composition of the Hungarian Dances may be traced far back in the career of Johannes Brahms. It was the appearance of the Hungarian violinist, Eduard Remenyi, in Hamburg, and his performances in that city shortly after the Magyar revolution, which led the young German musician —Brahms was then about fifteen—to feel the fascination of Hungarian music. In 1853 Brahms and Remenyi planned a concert tour together. They devoted their mornings to arduous practice, and it was at this time that Brahms made extensive excursions into Magyar art under the impetuous guidance of his friend. It would even seem that Brahms prepared, or sketched, piano accompaniments for Remenyi's Friskas and Czardas; but if he pondered making arrangements for such pieces for himself that project was long in arriving at realization. The first two books of the Hungarian Dances did not appear until 1869.* They were written for piano duet—arrangements for piano solo came out in 1872—and the popularity of these pieces exceeded that of any other work put forth by Brahms. It may be stated here that the themes upon which the German master built the dances were not his own, he having drawn the material from pieces by Pecsenyanszky and Sarkozy, Windt, Rizner, Merty, Keler-Bela, Travnik and others. In 1874 Brahms arranged Nos. 1, 3 and 10 for orchestra.

A second series of Hungarian Dances appeared in 1880, in two books, as before. It was from the last book that Dvorak made his arrangements. The original form of the second series of the Dances was —as in the case of the first—for piano duet.

In the third and fourth books of the Hungarian Dances, Brahms made something of a departure from the practice he had adopted in the first two of drawing upon material, much of which had been the composition of living, or at least recent Hungarian composers. In the second series, he made extensive use of folk-tunes, although—as in the case of No. 14 —some of it was of his own original work.

The orchestra for which Dvorak scored the five dances is as follows: Two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass drum, cymbals, triangle and strings.

The dances played in today's concert are taken from the second book.

*Lawrence Erb says 1867 in his biography of Brahms.

CONCERNING HORACE BRITT

HORACE BRITT was born in Antwerp, Belgium, of Belgian parents. He was brought up in Paris where he studied violoncello under Jules Delsart and harmony under Albert Lavignac, at the National Conservatory. He graduated at the age of fourteen, winning the first prize for violoncello playing. Subsequently he appeared as soloist in Paris with the Lamoureux and Colonne Orchestras and in Belgium with the Royal Orchestras of Brussels and Antwerp. This was followed by a concert tour through England.

The London Musical Standard wrote of him: "He is a violoncellist of genius. He possesses a broad and powerful tone, and an emotional conception of music such as one only finds in a great artist. He will assuredly make as great a name for himself in London as he has in Paris."

Following his successes as soloist, Horace Britt gained an enviable reputation as an orchestral player. Among the world renowned conductors under whose baton he has played may be included:

Edouard Colonne, Theodore Thomas, Gustav Mahler, Alfred Hertz, Arthur Nikisch, Felix Weingartner and Arauro Toscanini. He also gained early experience in the art of conducting. When barely twenty years of age he conducted at the late Theatre d'auditions in Paris, an artistic venture established under the auspices of Jules Massenet, Theodore Dubois, Chaminade, Francois Coppee, Victorien Sardou and other prominent composers and dramatists. Of his work as a conductor the Paris Figaro says:

"The orchestra of the Opera-Comique, under the brilliant leadership of Horace Britt, contributed in no small degree to the success of the work."

Horace Britt first appeared in America as soloist with the Theodore Thomas Orchestra, and later with the Philadelphia Orchestra (while principal cellist of that organization) and subsequently became principal cellist with the Metropolitan Opera House Orchestra. Later he joined the New York Philharmonic Orchestra under Gustav Mahler. After the latter's death, Horace Britt went to Boston, where he became one of the conductors of the Boston Opera House.

During the Panama-Pacific International Exposition, Mr. Britt appeared as soloist at one of the Festival concerts under the direction of Camille Saint-Saëns, at which he performed the illustrious master's celebrated concerto in A minor. At the close of the Exposition Mr. Britt was induced to remain in San Francisco as principal cellist of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz.

Mr. Britt is also 'cellist of the San Francisco Chamber Music Society.

SYMPHONIC VARIATIONS FOR SOLO VIOLONCELLO AND ORCHESTRA

Léon Boëllmann
Born Sept. 25, 1862, Alsace
Died Oct. 11, 1897, Paris

THIS set of variations was performed for the first time at a Lamoureux concert, Paris, November 27, 1892, when the solo violoncellist was Joseph Salmon, to whom the work was dedicated.

The orchestral portion of the Variations is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, harps and the usual strings.

There is an introduction, *moderato maestoso,* D minor, 4-4, which opens with a bold phrase for the solo violoncello, and in this introduction the solo instrument has a prominent part with relative-like phrases and florid passages. A few transitional measures lead to the announcement of the suave theme by the solo violoncello, *Andantino,* A major, 3-4. The variations that follow are of a symphonic character.

Boëllmann went to Paris in his youth, and entered the Ecole de Niedermeyer shortly before the Franco-Prussian War. He studied the organ and religious music in this school with Eugene Gigout, and in 1881 was appointed choir organist at the church of Saint Vincent de Paul. Soon afterward he was appointed organist of the church, and his playing attracted the attention of musicians and the general public. In 1885 he married Louise Lefévre, the daughter of Gustave Lefévre, director of the Niedermeyer school, and a granddaughter of that composer and pedagogue. There is an interesting biographical sketch of Boëllmann, in Huges Imbert's "Medaillons Contemporains" (Paris, 1903).

Although Boëllmann died at an early age, his list of compositions is a long one.

OVERTURE, "WILLIAM TELL"

Gioacchino Antonio Rossini
(1792-1868)

"WILLIAM TELL," a romantic opera in four acts, founded on the drama of Schiller, was the last and perhaps greatest of Rossini's thirty-seven operas.

It was first performed at Paris in 1829.

Its ever-popular overture suggests, in a large measure, the *locale* of the story. It is in the character of a tone-picture rather than an operatic overture. In other words, it is descriptive music.

The introduction depicts the break of day on the Alps. The second part describes a shower of rain—a furious Alpine storm gathers rapidly. Gradually its fury is spent and (in an *Andante*) the plaintive piping of the mountain shepherds is heard. A trumpet call summons the soldiers of Gessler, and ends with an extremely brilliant *Coda.*

The San Francisco Symphony Orchestra

Seventh Popular

Programme

SEVENTH SEASON

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THE SAN FRANCISCO SYMPHONY ORCHESTRA

1917 - 1918

Alfred Hertz - - Conductor

Cort Theatre

Sunday Afternoon, January 27, 1918

2:30 o'clock

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Founded December 20, 1909 — Incorporated February 3, 1910

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CORT THEATRE

Friday Afternoon, February 1, at 3 o'clock

Sunday Afternoon, February 3, at 2:30 o'clock

PROGRAMME

1. Prelude, Choral and Fugue ..... SEBASTIAN BACH
   (Arranged by Abert)

2. Symphony E Flat Major ..... MOZART

(INTERMISSION)

3. Afternoon of a Faun ..... DEBUSSY

4. Rhapsodie Viennoise ..... FLORENT SCHMITT
   (First time in San Francisco)

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Sunday Afternoon, January 27, 2:30 o'clock

CORT THEATRE

PROGRAMME

1. NICOLAI.....Overture, "Merry Wives of Windsor"

2. DVORAK.....Largo, from "New World" Symphony

3. MASSENET.....Ballet Music from "Le Cid"

   a. Castillane
   b. Andalonse
   c. Aragonaise
   d. Aubaide
   e. Catalane
   f. Madrilène
   g. Navarraise

NATIONAL ANTHEM

(INTERMISSION)

4. WAGNER.....Voices of the Forest, from "Siegfried"

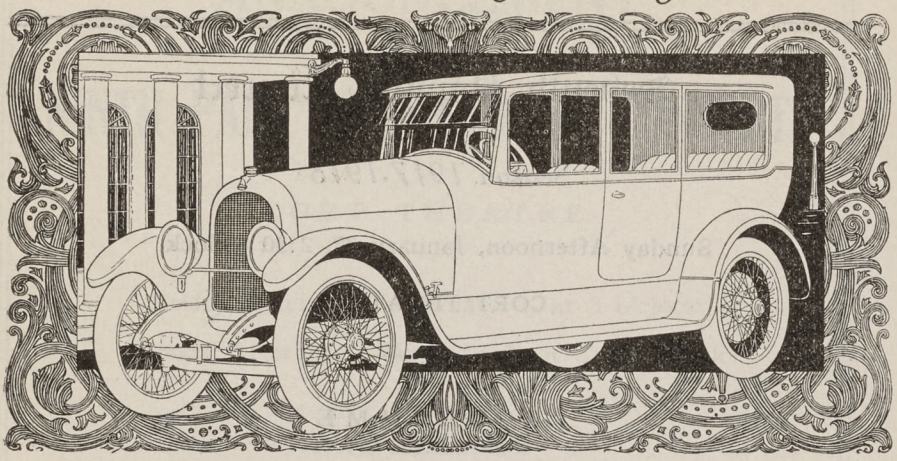
5. GRAINGER.....British Folk Music Settings

   a. Irish Tune from County Derry
   b. Molly on the Shore
   c. Shepherds' Hey

6. VICTOR HERBERT.....Irish Rhapsody

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OVERTURE, "THE MERRY WIVES OF WINDSOR"

Carl Otto Nicolai
1810-1849

CARL OTTO NICOLAI was born at Konigsberg, June 9, 1810. It was while he was court capellmeister in Vienna that Nicolai began the composition of this overture, but the greater part of it was written in Berlin, where he had been called as director of the opera. The libretto was adapted by Mosenthal from Shakespeare's play. Its first performance occurred in Berlin in 1849, but portions of the opera had been heard in 1847 at a farewell concert given by Nicolai in Vienna, at which Jennie Lind sang. Its first performance in America was in New York in 1863, and the following year it was played in London under the name of "Falstaff." Although Nicolai had composed innumerable successful operas, none attained the lasting popularity of this one, but he did not live long to enjoy, in full measure, his greatest success. He died in Berlin of apoplexy two months after its first presentation in Berlin, March, 1849.

The overture is scored for two flutes (piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, bass drum, cymbals and strings.

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Anton Dvorak
Bohemian, 1841-1904

IN a large view, it would seem that by the fate of servitude the American negro has become the element in our own national life that alone produces true folk-song,—that corresponds to the peasant and serf of Europe, the class that must find in song, refuge and solace for its loss of material joys. So Dvorak perhaps is right, with a far-seeing eye, when he singles the song of the despised race as the national type.

Yet we are told that in the second movement Dvorak's desire was to depict the longings of his own race.

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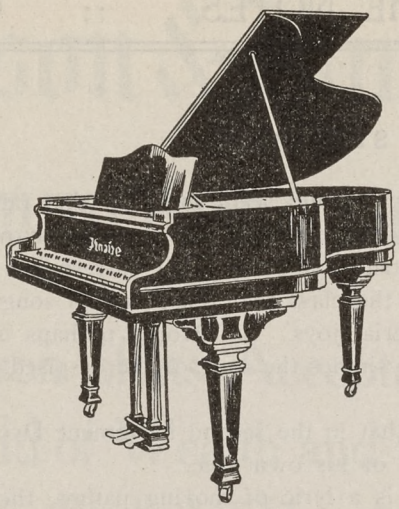
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PROGRAMME NOTES :: By Bernard Strum

BALLET MUSIC from "LE CID"

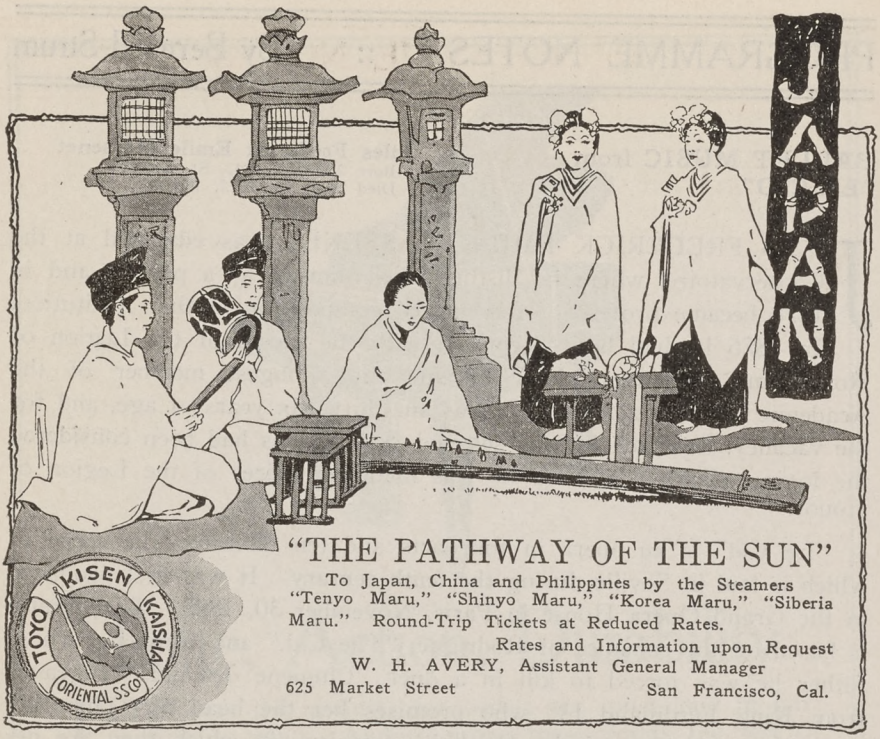
Jules Frederick Emile Massenet
Born May 12, 1842, St. Etienne
Died Aug. 13, 1912, Paris

JULES FREDERICK EMILE MASSENET was educated at the Conservatoire, where he distinguished himself as a pianist, and in 1878 became professor of advanced composition at that institution. In 1876 he had been decorated with the medal of the Legion of Honor, and two years later became the youngest member of the Academie des Beaux Arts. He was but thirty-six years of age, and for the vacancy, to which he was selected, Saint-Saens had been considered the logical choice. In 1888 he was made an officer of the Legion of Honor.

"Le Cid" is an opera in four acts and ten tableaux, the scene of which is laid in Seville during the tenth century. It was first produced in the Grand Opera House in Paris, November 30, 1885. The libretto is based on the romance of Rodrigue, "The Cid," and Chimene, whose father he was forced to kill in a duel. Chimene demands vengeance from King Ferdinand IV, who promises her the head of "The Cid" upon the conclusion of the Moorish campaign, in which they are depending on Rodrigue for victory. Upon his return from a successful war, Chimene renounces her opportunity for vengeance and finds that she reciprocates the love entertained for her by the romantic warrior.

The ballet music from the opera is represented on today's program by the following movements: Castillane, Andalonse, Aragonaise, Aubaide, Catalane, Madrilène and Navarraise.

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Reserve and Contingent Funds	2,235,750.50
Employees' Pension Fund	272,914.25
Number of Depositors	63,907

:: PROGRAMME NOTES ::

VOICES OF THE FOREST, from "SIEGFRIED"

Richard Wagner
1813-1883

VOICES of the Forest, or "Waldweben" as it was named by Wagner, was arranged by the composer for concert use from the scene in which Siegfried, lying under the linden tree in the woods listens dreamily to the murmuring of the trees and the singing of the birds, which Siegfried discovers he can understand since he has killed the dragon. It is one of the most delightful of Wagner's concert arrangements. It is largely a repetition of the drama itself.

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BRITISH FOLK-MUSIC SETTINGS

Percy Aldridge Grainger
Born in 1883, Melbourne, Australia

PERCY GRAINGER was born at Brighton, Melbourne, Australia, his father being a celebrated architect and civil engineer. His mother, herself a musician, guided him in piano playing in his early years. He gave concerts at the age of ten in his native country.

He studied in Frankfort-on-Maine, Germany, and from there went to London where, entirely dependent on his own efforts, he began his career as a virtuoso pianist. Fortunately for him, his extraordinary success as a virtuoso was greatly stimulated by the helping hand of Edward Grieg. He made a successful Continental tour, and at the age of twenty-nine brought out his compositions before the London musical world, which were instantly acclaimed by public and press with a rapturous enthusiasm such as has probably never before fallen to the lot of a British composer.

The same success has followed him into America, the unanimous praise of the entire New York press greeting Mr. Walter Damrosch's recent performance of Percy Grainger's "British Folk-Music Settings."

We are inclined to seek the explanation of this unusual breadth of appeal in the combination of rich harmonies, intricate polyphony and exceptional refinement of workmanship with the gift of truly popular and even "catchy" melody which marks off Grainger's work from that of all other "moderns."

It is needless to give an explanatory note on Grainger's "British Folk-Music Settings" as each of the four numbers are self-explanatory, the quaint melodies of which are easily followed and thoroughly enjoyed by all music lovers.

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ALFRED HERTZ, Conducting

CORT THEATRE

Sunday Afternoon, February 10, 2:30 o'clock

WAGNER-TSCHAIKOWSKY PROGRAMME

1. Introduction to III Act, "Lohengrin"
2. Scene of the Flower Girls from "Parsifal"
3. Siegfried's Rhine Journey from "Götterdämmerung"
4. Prelude and Love Death from "Tristan and Isolde"
5. Entrance of the Gods into Walhalla from "Rheingold"

(INTERMISSION)

6. "Nutcracker Suite"
   - I. Miniature Overture
   - II. a. March
     - b. Dance of the "Fee Dragée"
     - c. Russian Dance
     - d. Arabian Dance
     - e. Chinese Dance
     - f. Dance of the "Mirlitons"
7. Theme and Variations from Suite No. 4
8. Overture, "The Year 1812"

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Victor Herbert
Born Feb. 8, 1859, at Dublin

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Dedicated to the Gaelic Society of New York, the Irish Rhapsody is not alone a noble tribute to the land in which the composer was born, but a creative effort that will keep its memory green in the thoughts of many in this country.

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PROGRAMME

1. Symphony No. 5, C Minor, Op. 67 ..... BEETHOVEN
   - Allegro con brio
   - Andante con moto
   - Allegro (Scherzo and Trio)
   - Finale Allegro

(INTERMISSION)

2. Finlandia ..... SIBELIUS
3. Afternoon of a Faun ..... DEBUSSY
4. Rhapsodie Viennoise ..... FLORENT SCHMITT

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FOURTH OAKLAND CONCERT

1917—SEVENTH SEASON—1918

OAKLAND AUDITORIUM THEATRE

THURSDAY EVENING, JANUARY 31, 8:15 O'CLOCK

PROGRAMME

NATIONAL ANTHEM

1. BEETHOVEN.....Symphony No. 5, C Minor, Op. 67
   - Allegro con brio
   - Andante con moto
   - Allegro (Scherzo and Trio)
   - Finale Allegro

(INTERMISSION)

2. SIBELIUS. "Finlandia," Symphonic Poem, Op. 26, No. 7

3. DEBUSSY.....Prelude, "Afternoon of a Faun"

4. FLORENT SCHMITT.....Viennoise Rhapsodie

(First time in Oakland)

Oakland Series—Direction Miss Z. W. Potter

SYMPHONY NO. 5, C MINOR, OPUS 67

Ludwig van Beethoven
Born Dec. 16, 1770
Died Mar. 26, 1827

IF Beethoven had realized his original intention the C Minor Symphony would not have been the fifth of the series of symphonies but the fourth; for the work was taken up after the composition of the "Eroica," and Beethoven occupied himself with the C Minor Symphony, as the sketch-book clearly shows, at the same time that he was engaged upon the opera "Fidelio" and the C major concerto for the piano. We may take it that the symphony was begun late in 1840, or at the beginning of the following year; but Beethoven made sketches for the first three movements at periods much earlier than this, and there is a sketch for a movement of a symphony in C minor, bearing some resemblance to the theme of the Scherzo, which dates as far back as 1795.

The symphony is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, double bassoon, two horns, two trumpets, three trombones, kettledrums and strings.

I. (*Allegro con brio,* C minor, 2-4 time.) There is no introduction. The principal theme is announced at once by the strings and clarinets, the first four notes of which are the rhythmical foundation upon which the whole movement, and, indeed, with certain modifications, nearly the whole work is constructed. Schindler declared that Beethoven had said of the portentous motive, "So Fate knocks at the door." One may well be cautious in accepting this statement, as also another in which Beethoven was said to have been inspired to the subject by the notes of a yellowhammer which he heard on one of his rural walks. Czerny stated that this fact was well known to many of the composer's friends; but Czerny was not always a trustworthy authority. The second theme, in E flat, is called out by the horn *fortissimo.* Note how the first four notes are drawn from the principal theme. Immediately following the phrase in the horn the strings bring forward a tranquil continuation, which, through a gradual *crescendo,* leads to a vigorous *coda* based on the first theme. The development is concerned with the opening phrase of the symphony for fifty-five measures, after which the horn figure of the second theme is worked out. In the Recapitulation the first four notes, with the pause, belonging to the principal theme, are given to the full orchestra *ff.* The second subject appears in C minor, and there is a lengthy *coda,* the material of which is taken from the opening theme.

II. (*Andante con moto,* A flat major, 3-8 time.) This movement is a double theme and variations. The first theme is announced by the violoncellos and violas, the woodwind, and later the strings continuing it. The second theme appears in the clarinets and bassoons with triplet accompaniment in the violas and *pizzicato* bass. There is a sudden modulation to C major and the material is again presented *ff,* the triplets now appearing in the violas and violins.

The first variation is given out, in the original key, by the 'cellos and violas in a sixteenth note figure, accompanied by *pizzicato* chords in the

remaining strings. The variation of the second theme makes use of thirty-second notes commencing in the violas. The second variation also employs thirty-second notes in the lower strings, *pizzicato* accompaniment in the violins and double basses. This leads to a pause, followed by *pianissimo* chords in the strings, over which there comes a little duet between the clarinet and bassoon, with imitations in the other woodwind instruments. The second theme is shouted forth martially by the full orchestra, in C major. Following this there arrives, after some preluding in the strings, a third variation, given out in A flat minor, by the woodwind, with *pizzicato* harmony in all the strings save the first violins, which play a broken chord figure in thirty-second notes. The second theme is omitted. A coda (*Piu moto*) is introduced, its theme played first by the bassoon, and later by the violoncellos. The closing portion is built also on portions of the opening theme.

III. (*Allegro,* C minor, 3-4 time.) Although not so named on the score, this movement is a *Scherzo.* "It is," said Berlioz, "a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fixed upon you." The movement begins with a phrase for the basses, followed by one for all the strings and certain wind instruments, ending with a pause. This is repeated slightly modified. After the pause a new idea is announced by the horns *ff.* Note the indebtedness of this theme to the first four notes which opened the principal subject of the first movement. There is much development of this material. The trio begins with a figure in the basses which reminded Berlioz of "the gambols of a frolicsome elephant." Toward the close of the trio there is a long *diminuendo* leading to a repetition of the first portion of the movement. This rehearsing of the first part brings forward certain modifications. The opening theme, *Legato* at the beginning of the movement, is now *staccato,* and there are also other changes. At the end there is a long passage (note the persistent beat of the drum) joining this movement to the *Finale.*

IV. (*Allegro,* C major, 4-4 time.) The triumphal subject with which this movement begins is given to the whole orchestra. A piccolo, double bassoon and three trombones appear in the movement for the first time in the symphony. A transitional passage with a new idea in the woodwind and horns, leads to the second theme in G, a melody with a triplet figure in the first violins, with triplet accompaniment in the second violins and violas. There is another section of this subject, following an ascending and descending scale figure in the violins. This division of the theme is brought forward by the violas, reinforced by the clarinet and then taken up by the full orchestra.

The development works out the second theme. After extended treatment of this there is a *crescendo,* a climax following which there is interpolated part of the *Scherzo.* The Recapitulation brings back the subjects as before, the second theme being now in C major, and the movement is brought to its conclusion by a lengthy *coda.*

"FINLANDIA," SYMPHONIC POEM, OPUS 26, NO. 7

Jean Sibelius
Born Dec. 8, 1865, at Tavastehus, Finland

"FINLANDIA," composed in 1894, was one of the works which Sibelius conducted when he came to this country in 1914 to direct a number of his compositions at the invitation of Mr. Carl Steockel at one of the concerts of the Litchfield County Choral Union, held in the Music Shed, Norfolk, Conn. The other works of Sibelius's creation which were heard under his direction at this concert—it was presented June 4, 1914—were "Pohjola's Daughter;" the incidental music to Adolph Paul's "King Christian II;" "The Swan of Tuonela," "Valse Triste" and the new "Aalottaret," which had been composed for the occasion and which was performed then for the first time.

The following interesting quotations are from "Jean Sibelius" (1906) by Rosa Newmarch:

"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose and possessed of a latent energy which, once aroused, is not easily diverted or checked.

" . . . . Many so-called Finnish folk-songs being of Scandinavian origin. That the Finns still live as close to Nature as their ancestors is evident from their literature, which reflects innumerable pictures from this land of granite rocks and many-tinted moorlands; of long sweeps of melancholy fens and ranges of hills clothed with dark pine forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the poetry of Runeberg and Tavaststjerna, in the paintings of Munsterhjelm, Westerholm and Jarnefelt, and in the music of Sibelius."

When "Finlandia" was performed at one of the concerts of the Russian Symphony Orchestra, December 3, 1905, the programme contained the following description of it:

" 'Finland,' though without explanatory sub-title, seems to set forth an expression of the national spirit and life. The work records the impressions of an exile's return home after a long absence."

:: PROGRAMME NOTE ::

PRELUDE, "THE AFTERNOON OF A FAUN" (Eglogue by S. Mallarmé)

Achille Claude Debussy
Born Aug. 22, 1862, at St. Germain

THE artistic aims and achievements, writes Felix Borowski, of Stéphané Mallarmé had so much in common with those of Debussy, that in advancing the principles which actuated the author of "L'Apres-Midi d'un Faune" in the creation of his work, much of the standpoint of Debussy will be understood as well. Mallarmé —he was born in 1842 and died in 1898—was a symbolistic poet. There was nothing of adventure or excitement in his life beyond such excitement as could be found in a professorship of English at the Lycee Fontanes in Paris. His was an existence—as Edmund Gosse wrote—"spent in a Buddhistic calm, in meditation." Nevertheless Mallarmé was a figure of influence in the young school of French literature. On Tuesdays there was at his flat in the Rue de Rome many a gathering of disciples. One can imagine that Debussy was not seldom there. Arthur Symonds, who sympathized with Mallarmé's ideals, described the poet's home as "a house in which art, literature, was the very atmosphere, a religious atmosphere; and the master of the house, in his just a little solemn simplicity, a priest." "The Afternoon of a Faun," which appeared in 1876, was the starting point of Mallarmé's later ideas in regard to poetic style. It appeared with curious illustrations by Eduard Manet and caused much speculation and some derision among the literary lights of France. One cannot do better than return to Mr. Gosse for an explanation of the poet's aims—an explanation which reflects with remarkable accuracy the aims of Claude Debussy. "Translated into common language, then, the main design of M. Mallarmé and his friends seems to be to refresh the languid current of French style. They hold that art is not a stable nor a definite thing, and that success for the future must be along paths not easily traversed in the immediate past . . . . They make infinite experiments, they feel their way." Mr. Gosse then shows that the poet rejected the old worn phrases in favor of the odd, exotic and archaic terms. He aimed to "use words in such harmonious combinations as will suggest to the reader a mood or condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." In later life the obscurity of Mallarmé's style became more and more pronounced until even his disciples were reduced to desperation in their efforts to put meaning behind his words. There is much that is obscure in the language of "L'Apres-Midi d'un Faune," but the substance of the poet's mood and meaning is thus summed up by Mr. Gosse:

" . . . . A faun—a simple, sensuos, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness

among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep . . . . . ."

Debussy's Prelude was composed in 1892, and was brought out at a concert of the Société Nationale, December 23, 1894, in Paris. The work is scored for three flutes, two oboes, two clarinets, four horns, two harps and strings.

VIENNOISE RHAPSODIE, OPUS 53, NO. 3

Florent Schmitt
Born Sept. 28, 1871

THE composer of this Rhapsody, the son of Alsatian parents, was first instructed in music by his father, an organist whose predilections ran to the music of the church and who regarded the art of Richard Wagner with mingled horror and disgust. In 1889 Florent Schmitt entered the Paris Conservatoire as a pupil in harmony of Dubois and Lavignac, and in composition of Massenet and Gabriel Faure. In 1900 he gained the Prix de Rome with a cantata, "Semiramis." After this Schmitt traveled extensively in Europe, North Africa and Turkey and some of his later compositions—the music to the pantomime, "La Tragedie de Salome," originally written for Miss Loie Fuller—a symphonic poem on episodes of Valmiki's "Ramayana," the ballet "Ourcavi" and others—are doubtless the result of his experiences in the East. Much of Schmitt's present recognition by the French public has been brought about by the performances of a suite for orchestra drawn from the music to "La Tragedie de Salome," brought out at a concert of the Société Nationale, Paris, June 4, 1910; but he had already attracted the attention of connoisseurs by a quintet for piano produced the previous year. The Viennoise Rhapsody was not originally written as an orchestral but as a piano (four hands) piece. Florent Schmitt wrote three of these Rhapsodies: 1. Rapsodie Francaise; 2. Rapsodie Polonaise; 3. Rapsodie Viennoise. All have been transcribed for orchestra. The orchestral version of the Rapsodie

Viennoise was played for the first time at a Lamoureux Concert (Salle Gaveau), Paris, October 29, 1911. Camille Chevillard conducted, and the program comprised in addition to Schmitt's work, Cesar Franck's symphony, "The Swan of Tuonela" by Sibelius, the air "O Si la Liberte" from Gluck's "Armide" and Franck's "La Procession" sung by Mlle. Demellier and Lalo's Symphonie Espagnole for violin and orchestra, the solo played by Soudant, the concertmaster of the Lamoureux Orchestra.

The Rhapsody, dedicated to Leon Jehin, was published in 1911. It is scored for the following orchestra: two flutes, piccolo, two oboes, two clarinets, two bassoons, sarrusophone, four horns, two trumpets, three trombones, tuba, three kettledrums, triangle, side drum, bass drum, cymbals, harp and strings. The work does not require detailed analysis. Written in E major, it is in reality a Valse of the Viennese type. The principal theme, given to the first violins, is preceded by an extensive Introduction in which one of the waltz-themes is foreshadowed.

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Friday Evening, February 21, 8:15 o'clock

PROGRAMME

1. Symphony No. 4.....TSCHAIKOWSKY

(INTERMISSION)

2. Hungarian Rhapsodie No. 1.....LISZT

3. Concerto for Violin and Orchestra.....MENDELSSOHN
MR. LOUIS PERSINGER

4. Entrace of the Gods into Walhalla.....WAGNER
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1. Introduction to III Act, "Lohengrin"
2. Scene of the Flower Girls from "Parsifal"
3. Siegfried's Rhine Journey from "Götterdämmerung"
4. Prelude and Love Death from "Tristan and Isolde"
5. Entrance of the Gods into Walhalla from "Rheingold"

(INTERMISSION)

6. "Nutcracker Suite"
   - I. Miniature Overture
   - II. a. March
     - b. Dance of the "Fee Dragée"
     - c. Russian Dance
     - d. Arabian Dance
     - e. Chinese Dance
     - f. Dance of the "Mirlitons"
7. Theme and Variations from Suite No. 4
8. Overture, "The Year 1812"

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Season 1917-1918

Friday Afternoon, February 1, 3:00 o'clock

Sunday Afternoon, February 3, 2:30 o'clock

CORT THEATRE

PROGRAMME

1. SEBASTIAN BACH.....Prelude, Choral and Fugue
   (Arranged by Abert)

2. MOZART.....Symphony, E Flat Major
   - I. Adagio
   - II. Andante con moto
   - III. Menuetto, Allegro
   - IV. Finale, Allegro

(INTERMISSION)

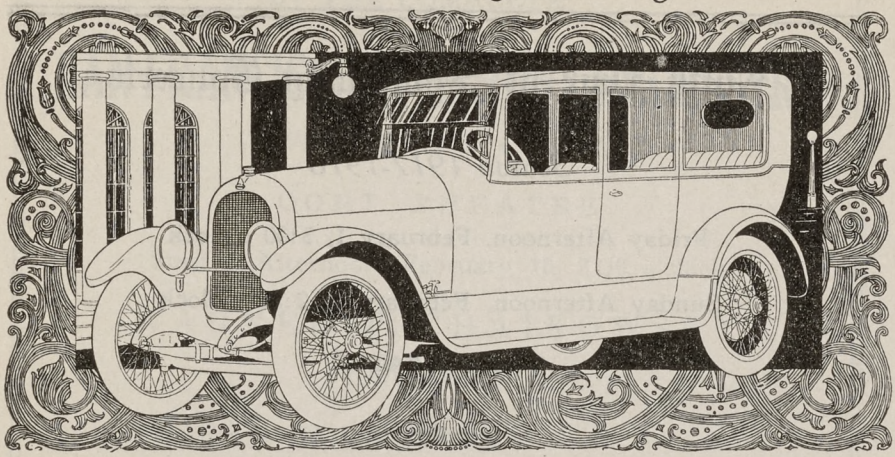
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PROGRAMME NOTES :: By Felix Borowski

PRELUDE, CHORAL AND FUGUE

Johann Sebastian Bach
Born Mar. 21, 1685
Died July 28, 1750

(Arrangement by Johann Joseph Abert)

THE works of Bach upon which Abert drew for this composition consist of the Prelude to the fourth fugue of the "Wohltemperirtes Clavier" and the great Fugue in G minor originally written by Bach for the organ. Between these movements Abert introduced a chorale of his own composition which he also worked into the fugue, where, presented by the brass instruments, it stands out boldly from the surrounding polyphonic structure.

The Prelude—transposed from the original key of C sharp minor to D minor—is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings. The chorale is scored for brass alone—two trumpets, four horns and three trombones. The instrumentation of the fugue is that of the Prelude with the addition of two extra horns and three trombones.

Johann Joseph Abert was born at Kochowitz, in Bohemia, September 21, 1832. He was educated in his earliest youth at the Leipa monastery, but the severe discipline of the Augustine monks caused Abert to run away to Prague where a sympathetic uncle gave him the protection of his home and a musical education in the Conservatory of Prague. Abert took up the study of the double bass, and, when in his twentieth year, joined the orchestra of the Stuttgart opera. From this time he became active as a composer, not only for his instrument—Abert wrote many etudes, concertos, etc., for the double bass—but of works in nearly every department of his art. Of his four operas, "Ekkehard" had the largest success, but Abert achieved even greater fame with his "Columbus" symphony. In 1867 he became capellmeister at Stuttgart in succession to Karl Eckert, who had held that position for seven years.

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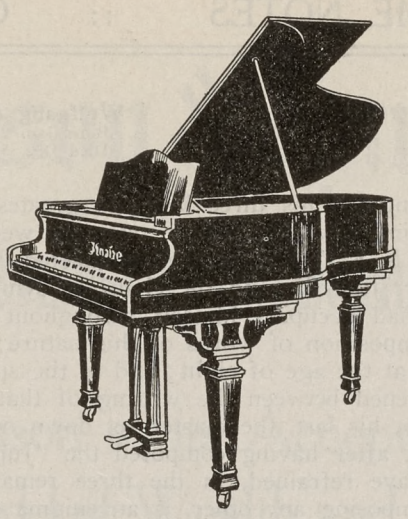
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Born Jan. 27, 1756
Died Dec. 5, 1791

MOZART composed his three last and greatest symphonies in a period of time covering a little over six weeks—the symphony in E flat (K 543) having been completed June 26, 1788, that in G minor, July 25, and the C major symphony ("Jupiter"), August 10. He had occupied himself throughout the whole of his career with the composition of works of this nature; for Mozart wrote his first symphony at the age of eight; and in the space of twenty-four years which intervened between the writing of that work and of the "Jupiter" symphony, his last, the master set down no fewer than forty symphonies. Why, after having composed the "Jupiter" symphony in 1788, he should have refrained, in the three remaining years of his existence, from composing any other, is an enigma difficult to explain. Nor is it possible to say where the E flat major symphony was first produced, nor when. The year which saw the creation of the three great works named above was a year of worry and discouragement in Mozart's life—a life in which worry and discouragement were always present, more or less. "Don Giovanni" had been produced in Prague at the end of 1787, and to devote himself to the details of rehearsal Mozart had given up many of his pupils. The opera brought him only a miserable sum, and a repetition of it in Vienna in 1788 was a failure. By the summer of 1788 the master was financially in miserable plight. In his extremity he wrote to his friend and fellow-mason, Michael Puchberg, for a loan. "The conviction that you are a true friend of mine, and that you know me to be an honorable man, gives me the courage to open my whole heart to you and to make the following request." Mozart then begged for "one or two thousand gulden for one or two years, at the usual rate of interest." The possession of such a sum would, the composer said, permit him "to work with a mind more free from care and with a lighter heart, and thus earn more." Puchberg sent in answer to this appeal two hundred florins, on the 17th of June. Ten days later Mozart's affairs were once more desperate, and he again turned to Puchberg for help. "If you, my dear friend," he wrote, "cannot assist me in this emergency I shall lose both my honor and my credit, the only two things I am anxious to preserve." Mozart had, the day before he wrote this letter, completed the E flat major symphony—he had newly moved to a house in the Wahringer Gasse, Vienna—and he informed his friend and benefactor that "if dismal thought did not so often intrude (and I strive hard to dismiss them) I should be very well off here, for I live agreeably, comfortably and, above all, cheaply." It was under these conditions that Mozart gave to the world the E flat symphony. But the creation of this masterpiece helped the exchequer not at all. The duns were still clamoring at the door. It became imperative that Mozart should do something—he did not know exactly what—to raise the wind. Prince Carl Lichnowsky decided for him.



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That nobleman, a pupil of the composer, was about to visit his Silesian property, and to proceed afterward to Berlin. Mozart could occupy a place in his traveling carriage, and give concerts in Germany. The master gladly assented and the two proceeded to Berlin by leisurely stages. In May, 1789, Mozart gave a concert in Leipzig, and at this there were performed two manuscript symphonies of his composition. It is probable, but by no means certain, that the E flat or perhaps the "Jupiter" symphony was one of them; but at that time neither the numbers nor the keys of symphonies were printed in the announcements or in the programs of concerts. The concert was a failure. Few people attended it, and most of those who were there had received free tickets from Mozart. In June the master was back in Vienna; his wife was seriously ill, and the admirable Puchberg had once more to be appealed to.

The E flat symphony is scored for flute, two clarinets, two bassoons, two horns, two trumpets, kettle-drums and strings. It opens with an Introduction (*Adagio,* E flat major, 4-4 time) twenty-five measures long. Much use is made in it of a dotted figure, first given out on the second beat of the second measure. The Introduction leads without pause into the main movement (*Allegro,* E flat major, 3-4 time); its theme is announced by the first violins.

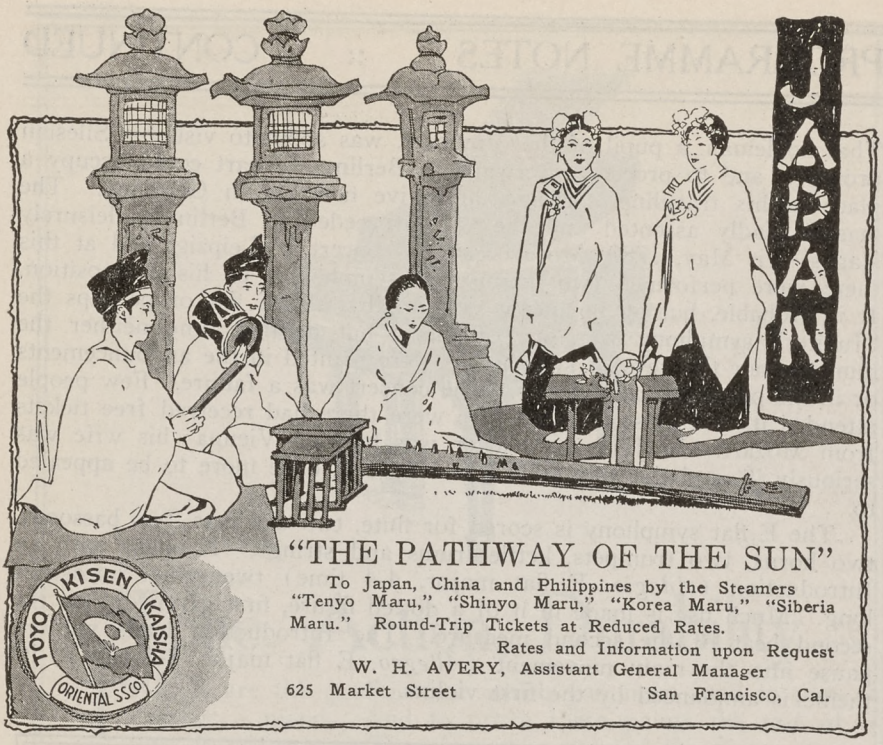
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The violoncellos and basses take up the theme. A transitional passage opens with the full orchestra, *forte.*

The second subject in B flat major, is given partly to the strings and partly to the woodwind.

The thematic material having been set forth, the Exposition is repeated, and following this repetition the Development begins, its contents being largely concerned with the working out of the second theme, and a little figure which had occurred at the close of the Exposition. The Recapitulation opens with the principal theme scored as at the beginning of the Exposition (see No. 1). The transitional passage also makes its entrance as before, but the second subject is now in E flat instead of B flat major.

II. *Andante con moto,* A flat major, 2-4 time. The principal theme is allotted to the strings.

Two measures for wind instruments prepare the way for another subject, of more impetuous character than the first, also given to the strings. The passage which had been given to the wind instruments alone is developed, and there is a return of the first subject in the woodwind with a counter-theme against it in the strings. Development takes place, and the opening subject reappears in the strings as at first, this repetition bringing the movement to a close.

III. Menuetto (*Allegro,* E flat major, 3-4 time). The subject is announced at once, *forte.*

This is worked out in accordance with the traditional method of constructing minuets and other pieces of their kind. The minuet proper contains two parts, each repeated, and the Trio follows with its theme in the clarinet.

This, too, is in two parts—each repeated—and at the close the minuet is heard once more.

IV. Finale (*Allegro,* E flat major, 2-4 time). The movement opens with a jolly theme in the first violins, the accompaniment for the first eight measures being given only to the second violins.

The theme having been repeated *forte* by the full orchestra, a bustling sixteenth note figure leads to the second subject, in B flat major, announced by the first violins. The coda is based on the first theme. On the first theme, too, the Development is based. The Recapitulation brings forward the first subject more fully scored than at the beginning of the movement. The second theme is now in E flat, but scored as in the Exposition. The coda is eight measures longer than that which closed the first division of the movement, but its material is the same.

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PRELUDE, "THE AFTERNOON OF A FAUN" (Eglogue by S. Mallarmé)

Achille Claude Debussy
Born Aug. 22, 1862, at St. Germain

THE artistic aims and achievements, writes Felix Borowski, of Stéphané Mallarmé had so much in common with those of Debussy, that in advancing the principles which actuated the author of "L'Apres-Midi d'un Faune" in the creation of his work, much of the standpoint of Debussy will be understood as well. Mallarmé —he was born in 1842 and died in 1898—was a symbolistic poet. There was nothing of adventure or excitement in his life beyond such excitement as could be found in a professorship of English at the Lycee Fontanes in Paris. His was an existence—as Edmund Gosse wrote—"spent in a Buddhistic calm, in meditation." Nevertheless Mallarmé was a figure of influence in the young school of French literature. On Tuesdays there was at his flat in the Rue de Rome many a gathering of disciples. One can imagine that Debussy was not seldom there. Arthur Symonds, who sympathized with Mallarmé's ideals, described the poet's home as "a house in which art, literature, was the very atmosphere, a religious atmosphere; and the master of the house, in his just a little solemn simplicity, a priest." "The Afternoon of a Faun," which appeared in 1876, was the starting point of Mallarmé's later ideas in regard to poetic style. It appeared with curious illustrations by Eduard Manet and caused much speculation and some derision among the literary lights of France. One cannot do better than return to Mr. Gosse for an explanation of the poet's aims—an explanation which reflects with remarkable accuracy the aims of Claude Debussy. "Translated into common language, then, the main design of M. Mallarmé and his friends seems to be to refresh the languid current of French style. They hold that art is not a stable nor a definite thing, and that success for the future must be along paths not easily traversed in the immediate past . . . . They make infinite experiments, they feel their way." Mr. Gosse then shows that the poet rejected the old worn phrases in favor of the odd, exotic and archaic terms. He aimed to "use words in such harmonious combinations as will suggest to the reader a mood or condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." In later life the obscurity of Mallarmé's style became more and more pronounced until even his disciples were reduced to desperation in their efforts to put meaning behind his words. There is much that is obscure in the language of "L'Apres-Midi d'un Faune," but the substance of the poet's mood and meaning is thus summed up by Mr. Gosse:

". . . . A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness

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among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep . . . . . ”

Debussy's Prelude was composed in 1892, and was brought out at a concert of the Société Nationale, December 23, 1894, in Paris. The work is scored for three flutes, two oboes, two clarinets, four horns, two harps and strings.

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VIENNOISE RHAPSODIE, OPUS 53, NO. 3

Florent Schmitt
Born Sept. 28, 1871, at Blamont (Lorraine)

THE composer of this Rhapsody, the son of Alsatian parents, was first instructed in music by his father, an organist whose predilections ran to the music of the church and who regarded the art of Richard Wagner with mingled horror and disgust. In 1889 Florent Schmitt entered the Paris Conservatoire as a pupil in harmony of Dubois and Lavignac, and in composition of Massenet and Gabriel Faure. In 1900 he gained the Prix de Rome with a cantata, "Semiramis." After this Schmitt traveled extensively in Europe, North Africa and Turkey and some of his later compositions—the music to the pantomime, "La Tragedie de Salome," originally written for Miss Loie Fuller—a symphonic poem on episodes of Valmiki's "Ramayana," the ballet "Ourcavi" and others—are doubtless the result of his experiences in the East. Much of Schmitt's present recognition by the French public has been brought about by the performances of a suite for orchestra drawn from the music to "La Tragedie de Salome," brought out at a concert of the Société Nationale, Paris, June 4, 1910; but he had already attracted the attention of connoisseurs by a quintet for piano produced the previous year. The Viennoise Rhapsody was not originally written as an orchestral but as a piano (four hands) piece. Florent Schmitt wrote three of these Rhapsodies: 1. Rapsodie Francaise; 2. Rapsodie Polonaise; 3. Rapsodie Viennoise. All have been transcribed for orchestra. The orchestral version of the Rapsodie Viennoise was played for the first time at a Lamoureux Concert (Salle Gaveau), Paris, October 29, 1911. Camille Chevillard conducted, and the program comprised in addition to Schmitt's work, Cesar Franck's symphony, "The Swan of Tuonela" by Sibelius, the air "O Si la Liberte" from Gluck's "Armide" and Franck's "La Procession" sung by Mlle. Demellier and Lalo's Symphonie Espagnole for violin and orchestra, the solo played by Soudant, the concertmaster of the Lamoureux Orchestra.

The Rhapsody, dedicated to Leon Jehin, was published in 1911. It is scored for the following orchestra: two flutes, piccolo, two oboes, two clarinets, two bassoons, sarrusophone, four horns, two trumpets, three trombones, tuba, three kettledrums, triangle, side drum, bass drum, cymbals, harp and strings. The work does not require detailed analysis. Written in E major, it is in reality a Valse of the Viennese type. The principal theme, given to the first violins, is preceded by an extensive Introduction in which one of the waltz-themes is foreshadowed.

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Sunday Afternoon, February 10, 2:30 o'clock

CORT THEATRE

WAGNER--TSCHAIKOWSKY PROGRAMME

NATIONAL ANTHEM

1. Introduction to Act III, "Lohengrin"
2. Klingsor's Magic Garden and The Flower Maidens, "Parsifal"
3. Siegfried's Rhine Journey, "Götterdämmerung"
4. Prelude and Love Death, "Tristan and Isolde"
5. Entrance of the Gods into Walhalla, "Rheingold"

Wagner

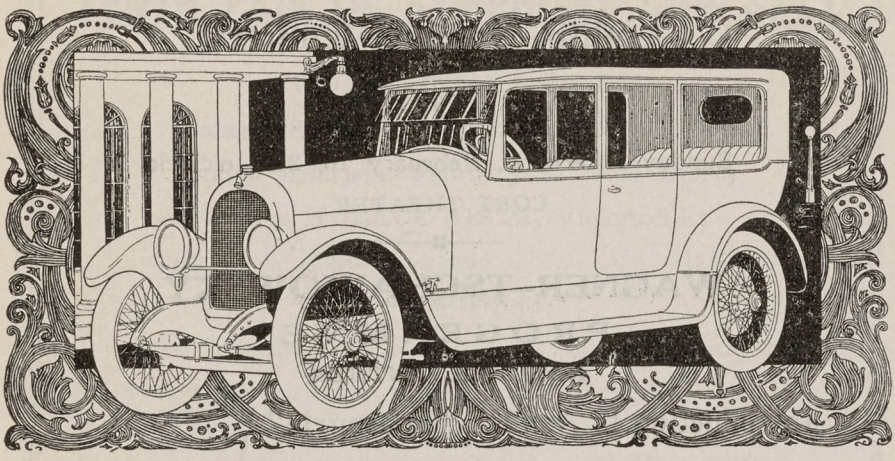
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6. "Nutcracker Suite," Op. 71
   - I. Miniature Overture
   - II. *a.* March
     - *b.* Dance of the "Fee Dragée"
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INTRODUCTION TO ACT III "LOHENGRIN"

Richard Wagner
Born May 22, 1813
Died Feb. 13, 1883

WAGNER began to sketch his opera "Lohengrin" in the summer of 1845 at Marienbad. The whole work was completed in 1847, but it did not come to production until August 28, 1850, when Liszt gave the first performance at the Grand Ducal Theater at Weimar. It has sometimes been said that Wagner did not hear any of his opera until 1861, when he was present at a performance of the work given at the Vienna Opera. But the finale of the first act of "Lohengrin" was given under Wagner's direction at Dresden, September 22, 1848, and he also conducted the Prelude to the opera at Zurich in 1853.

The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847. The Introduction to it is scored for three flutes, three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, triangle, cymbals, side drum and strings. It is written in G major, 4-4 time.

The widely contrasting events of the third act of "Lohengrin" are foreshadowed in the introduction, with its tumultuous triplet movement and its hauntingly melodious intervals.

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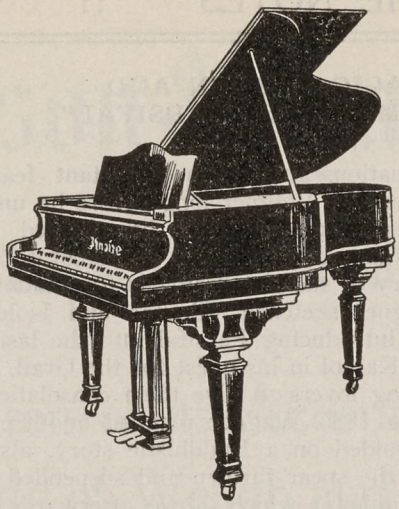
Richard Wagner

CERTAIN situations that form important features of "Parsifal" were conceived by Wagner long before he undertook the writing of his last creation. In 1849 he planned the composition of "Jesus of Nazareth," of which an elaborate sketch still remains, and in which Kundry of the last drama is foreshadowed by Mary Magdalen. When Wagner sketched "Tristan and Isolde" in 1855 he bethought himself of introducing Parsifal into the last act of that drama as passing through Kareol in his quest for the Grail, and stopping at the side of the despairing lovers to give them consolation. Later he abandoned this idea. In 1856 Wagner planned another large work—"The Victor"—which, founded on a Buddhistic story, also contained certain situations (such as the spear thrown and suspended in the air, and the troop of Flower Maidens) which figure afterwards in "Parsifal." All these were preparatory to the undertaking which was destined to be the last that Wagner was to be permitted to bring to realization. Although the composer had long meditated a work on the subject of Parsifal it was not until 1857 that he set out to labor upon it.

Wagner began to compose the music in the latter months of 1877. The first act was completed the following year, and on Christmas Day, 1878, the prelude was finished.

The selection played at this performance is "Klingsor's Magic Garden and the Flower Maidens." This scene is taken from the second act of "Parsifal." The "guileless fool" has approached Kilngsor's magic castle. He attacks and overcomes the guards, and the magician summons Kundry that she may tempt Parsifal as she tempted Amfortas. Unwillingly Kundry obeys her master's call. Sudden darkness falls upon the scene; the tower sinks into the earth and at the same time a lovely garden abounding in flowers and tropical vegetation rises in its stead. Parsifal looks upon this in astonishment, and as he gazes troops of maidens arrayed as flowers appear from all directions and try to entice him. It is this scene that is now performed.

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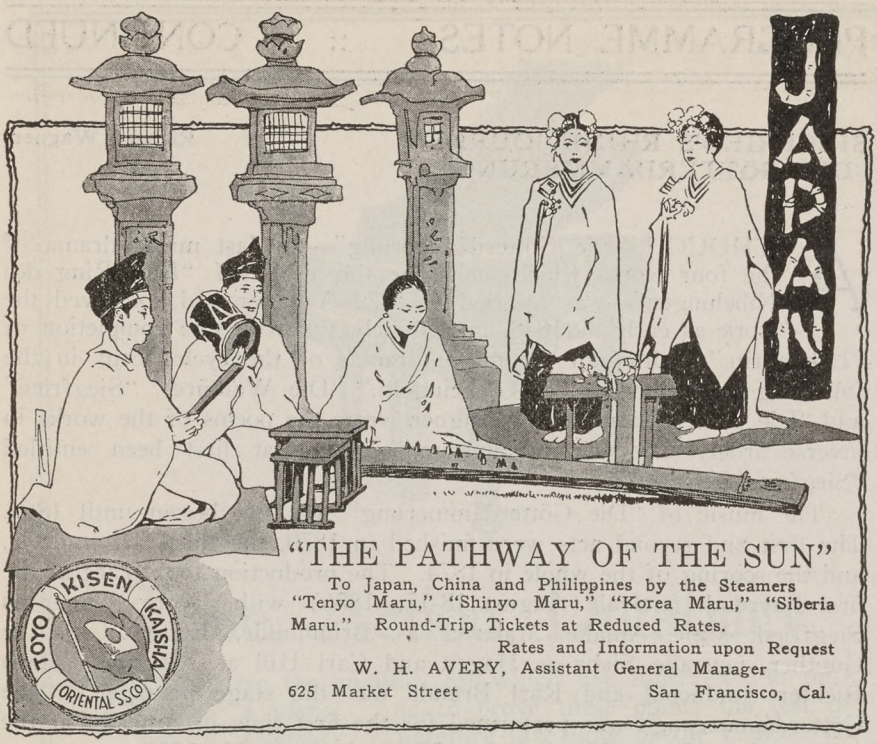
Richard Wagner

ALTHOUGH "Die Götterdämmerung"—the last music drama of the four works which make up the cycle of "Der Ring des Nibelungen"—was finished in 1872, Wagner had conceived the work as early as 1848, immediately following the completion of "Lohengrin." Although the music dramas of the cycle occur in the following arrangement: "Das Rheingold," "Die Walküre," "Siegfried" and "Die Götterdämmerung," Wagner wrote the poems of the works in inverse order, "Die Götterdämmerung" having at first been entitled "Siegfried's Death."

The music of "Die Götterdämmerung" was not begun until 1869. The first and second acts were finished in 1870, the third act in 1872, and the scoring of the whole in 1874. The production took place at the first Bayreuth festival (August 18-17, 1876) with Georg Unger as Siegfried, Mme. Amalie Materna as Brünnhilde, Eugen Gura as Gunther, Gustave Siehr as Hagen and Carl Hill as Alberich. Hans Richter conducted and Karl Brandt was the stage manager. "Die Götterdämmerung" was performed for the first time in America at the Metropolitan Opera House, New York, January 25, 1888.

Siegfried's Rhine Journey is the interlude in "Die Götterdämmerung" which separates the prelude to the first act of the music-drama and the act itself. It is well to recall that for her disobedience to his commands Wotan had condemned the Valkyrie, Brünnhidle, to sleep within a circle of raging fire, through which only a hero without fear can pass and awake her. Guided by the song of a bird Siegfried arrives at the flame-girt rock, and plunging through the fire, awakens the slumbering Brünnhilde with a kiss, woos her, and claims her as his bride. It is with this incident that "Siegfried"—the music-drama preceding "Die Götterdämmerung"—comes to its conclusion.

In the prelude to the latter work Siegfried and Brünnhilde appear on the scene in the gray light of a dawning day. They have passed together many hours of wedded happiness, but now Siegfried must set forth in quest of new adventures. Brünnhilde has taught her husband the wisdom of the gods, asking nothing of him but his love and constancy; and Siegfried swears that his love will never change, and in pledge of this he gives Brünnhilde the fateful ring, which until now he had worn on his own finger. In her turn she gives Siegfried her charger, Grane, and her shield. The sun rises as Siegfried sets out on his journey to the Rhine and the halls of the Gibichungs. Brünnhilde stands on the cliff and watches the hero as he takes his way down the valley; from afar there comes up to her the sound of his horn.



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PRELUDE AND "LOVE DEATH" FROM "TRISTAN AND ISOLDE"

Richard Wagner

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The first act shows the deck of the ship which is conveying Isolde and Tristan to Cornwall, she having accepted *King Mark's* proposal, made through his nephew. During the voyage, however, the refusal of Tristan to see her, the exultation of the sailors over the killing of *Morold* (which freed Cornwall from its subjection to Isolde's royal father), and detestation of the loveless marriage she is about to contract, infuriate the Princess, and she resolves to die and drag Tristan down to death with her. She tells Tristan she is aware of his crime in killing her lover, and demands vengeance. He admits her right to kill him and offers his sword, but she bids her maid prepare two cups of poison from her casket. Unwilling to see her mistress die, she secretly substitutes for the poison a love potion, the effect of which is immediate, and the lovers sink into each other's arms just as the ship approaches the shore and the king arrives to claim his bride.

The whole Prelude is made up of a long and cumulative expression of passion in sound. It mounts to a great climax of emotion, and then dies away in exhaustion. The "Love Death" follows immediately. This is taken from the last act of the music drama, in which Isolde, in frenzied ecstasy, sings her last song of love over the dead body of Tristan.

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ENTRANCE OF THE GODS INTO WALHALLA, From "Das Rheingold"

Richard Wagner

IT will be remembered that "Das Rheingold" is the first of Wagner's four great music-dramas entitled collectively "Der Ring des Nibelungen." Properly speaking the cycle consists of a trilogy—"Die Walküre," "Siegfried" and "Die Götterdämmerung"—to which "Das Rheingold" forms the prologue, being styled by the composer "Vorabend" (literally "the evening before"). All are familiar, no doubt, with the dramatic substance of the trilogy—the curse attaching to the possession of the power-giving Ring, fashioned by the Nibelung Alberich from the Rhine-Gold which he has wrested from the Rhine-Maidens, and of which he in turn is dispossessed by Wotan; a curse which in the end encompasses the downfall of the gods, and is lifted only when the Ring is at last restored by Brünnhilde to the Rhine-Maidens from whom it was stolen.

The story of "Das Rheingold" hinges upon the discovery and theft of the faithful treasure by Alberich and its later acquirement by Wotan, who gives it to the giants Fafner and Fasolt in payment for the castle Walhalla, which they have reared for the gods. Forthwith the two brothers fall into a deadly struggle for the possession of the Ring and Fasolt is slain, Fafner then gathering up the treasure and departing without manifesting the slightest concern over the hideous deed which has just committed. The gods are horror-stricken and Walhalla becomes obscured amid gathering clouds, to dispel which Donner (the storm-god) conjures up a thunderstorm, the subsidence of which—revealing a gleaming rainbow—marks the beginning of the selection now played. Wotan calls upon Fricka to join him, and, accompanied by Froh, Freia, Donner and Loge, they pass over the magic arch on their way to the palace. As they are about to set forth the sound of the Rhine-Maidens' lament for their stolen treasure floats upward from the river; but at the command of Wotan, Loge reproves them, and with a burst of mocking laughter the gods proceed on their way.

In the present performance all the voice parts, save that of Wotan, are carried in the orchestra—the lament of the Rhine-Maidens coming in the muted trumpets, accompanied by the harp.

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SUITE, FROM THE BALLET "CASSE-NOISETTE," OPUS 71A

Peter Iljitsch Tschaikowsky
Born May 7, 1840
Died Nov. 6, 1893

THE fairy ballet "Casse-Noisette" (Nut-Cracker, in two acts—Tschaikowsky's opus 71) made its appearance in 1892; it was in fifteen numbers originally, the composer having subsequently arranged therefrom the suite now played (opus 71a).

The first number (in B flat major, *Allegro giusto* and 2-4 time) is, as its name implies, a little overture—a sort of "Sonatina" movement (i. e., a sonata-form minus the free-fantasia section) developed from the conventional two themes, the first being stated at the start (in B flat major), and the second—a more sustained melody, following shortly (in F major).

The second number consists of a group of "Characteristic dances"—(a) March, (b) Dance of the Bonbon Fairy, (c) Trepak-Russian Dance, (d) Arabian Dance, (e) Chinese Dance, and (f) Toy-Pipe Dance—whose titles are self-explanatory.

THEME AND VARIATIONS FROM SUITE NO. 3, G MAJOR, OP. 55

Peter Iljitsch Tschaikowsky

TSCHAIKOWSKY began to compose his third orchestral suite on April 28, 1884. He noted that day in his diary: "In the forest and indoors I have been trying to lay the foundation of a new symphony, ... but I am not at all satisfied. Walked in the garden and found the germ, not of a symphony, but of a future suite."

This Suite was performed for the first time at the fifth symphony concert of the Russian Musical Society at St. Petersburg, January 24, 1885, when Hans von Bülow conducted. No work of Tschaikowsky's was so enthusiastically received at a first performance. With this Suite, Tschaikowsky triumphed at once.

The theme and variations played at this concert is the fourth number from the Third Suite and is quite often played individually.

Tema con variazioni. The simple theme, G major, 2-4, is sung by first violins with accompaniment of detached chords.

Variation 1. The theme is given to all the strings (*pizzicato*) in octaves; flutes and clarinets are in counterpoint above.

2. The first and second violins are as one voice, *concertante,* in rapid thirty-second passages throughout. Flutes, oboes, clarinets, bassoons, horns, accompany.

3. For three flutes, two clarinets, two bassons. The theme is first played as upper voice by first flute. In the second section the second clarinet plays the continuation of the theme, which is ended by the flute. The other instruments are for the most part in elaborate polyphony.

4. For full orchestra (B minor), *"pochissimo meno animato."* The

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chief theme is now given below and now above. 'Cellos, clarinets and cor anglais in unison give peculiar richness to the theme.

5. For flutes, oboes, clarinets, bassoons, strings. G major, *allegro vivace,* 3-4 time. A *fugato,* in which the beginning of the first and second parts of the theme serve as chief theme for contrapuntal treatment.

6. *Allegro vivace,* 6-8. Snare-drum added to instruments in preceding variation. The theme is like unto the tarantella motive. The dance is furiously loud until it is interrupted by the solemn choral of the next variation.

7. 2-4. Woodwind instruments play the theme transformed into a choral.

8. *Adagio,* 3-4. In this variation as well as in the next there is the thought of folk-tunes. The harmonies of this variation are not modern in tonality: they hark back to the old folk-song—church—modes. The preceding choral goes into a *tremolo* of divided violins, and the cor anglais sings a characteristic melody, *adagio, molto cantabile ed espressivo.*

9. Full orchestra with solo violin. A major, *allegro vivace,* 2-4. Two dance measures are constantly repeated. The melody is in the violins, and a clarinet and the horns accompany with tonic and dominant chords on a dominant pedal. There is a climax (*piu presto*); it is followed by a *cadenza* for solo violin, which leads into the next variation.

10. B mnior, *allegro vivo e un poco rubato,* 3-8. Chiefly a capricious solo for violin, with accompaniment, for the most part, of detached chords.

11. B major, *moderato mosso,* 4-4. A variation built upon a tonic pedal. At the end the basses descend to the low F sharp, and prepare the pedal-point of the *Finale.*

12. *Finale. Polacca. Moderato maestoso e brilliante,* 3-4. A drum-roll on the low F sharp with blare of horns gives the signal for a festival. Violins and flutes in ascending triplets include initial tones of the theme. The pace grows livelier; the triplets are changed into sixteenths. Trombones (*ff marcatissimo*) announce a fragment of the theme, which soon is sounded in diminution by the same instruments. There is a mighty *crescendo* with constant drum-roll on F sharp, which is strength-

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ened by the basses, and after a dramatic *retardando* the *polacca* begins with pomp and ceremony, sung by all the violins and violas. Trumpets and trombones remember snatches of the theme for variations. Much of the introduction to the *polacca* is repeated, as is the dance itself, and a *poco piu mosso* brings the end.

OVERTURE SOLENNELLE, "THE YEAR 1812," OP. 49

Peter Iljitsch Tschaikowsky

ACCORDING to a letter written by Tschaikowsky to a friend, the overture "1812" was composed as the result of a commission to write a festival overture for the Moscow Exhibition. It is stated, however, by Kashkin, that the work was composed for the consecration of a new church at Moscow. In addition to the ecclesiastical ceremonies it was planned to hold a festival in which should be commemorated the events of September 7, 1812, the day on which the advance of the army of Napoleon at Borodino was so hotly disputed by the Russians that nearly eighty thousand men were killed or wounded. This battle, so significant in European history, furnished the inspiration for Tschaikowsky's thrilling overture. The theme of the introduction is drawn from a Russian hymn, "God, Preserve Thy People," and this is soon succeeded by the vividly picturesque "battle music." The fight has begun, and the French, at the first, have matters all their own way. High above the tumult are heard fragments of the "Marseillaise," but soon a theme of obvious Russian extraction appears (a folk-song from the Government of Novgorod), the two motives alternating as the fight gives advantage, first to one side and then the other. As time goes on, the Russian theme becomes more and more predominant, and the "Marseillaise" dies gradually away. Napoleon is beaten, and his army is in retreat. The victorious Russians give themselves up to rejoicing; bells peal joyously and the fine rhythmic melody of the Russian national hymn is heard triumphantly thundered out by the brasses and full orchestra.

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3. Souvenir de Moscow.....WIENIAWSKI

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4. Marche Slav .....TSCHAIKOWSKY

(INTERMISSION)

5. Suite, "Scheherazade," Opus 35.....RIMSKY-KORSAKOW

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1. MENDLESSOHN.....Symphony No. 4, "Italian," A Major, Opus 90

   Allegro vivace
   Andante con moto
   Con moto moderato
   Saltarello

(INTERMISSION)

2. SAINT-SAËNS.....“Danse Macabre,” Opus 40

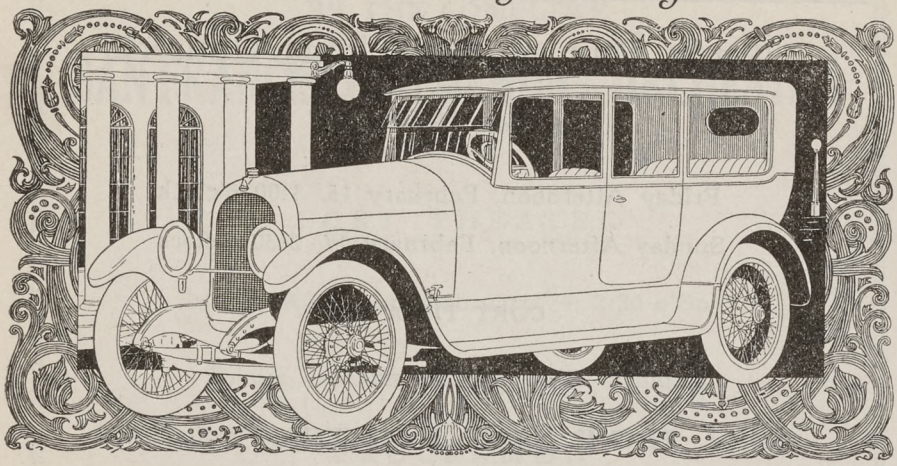
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PROGRAMME NOTE :: By Felix Borowski

SYMPHONY NO. 4, "ITALIAN," A MAJOR, OPUS 90

Felix Mendelssohn-Bartholdy
Born Feb. 3, 1809
Died Nov. 4, 1847

MENDELSSOHN began work upon his A major symphony at the end of 1830, during his tour in Italy. In spite of the fact that he was also working at the Scotch symphony and at other compositions, the "Italian" symphony occupied much of his time. "The 'Italian' symphony," Mendelssohn wrote from Rome to his sister, Fanny (February 22, 1831), "makes rapid progress: it will be the gayest piece I have yet composed, especially the last movement. I have not yet decided on the Adagio, and I think I must put it off for Naples." In March he was still looking forward to Naples as an inspiration for the "Italian" symphony. "If I could only compass one of my two symphonies!" he wrote. "I must and will reserve the Italian one until I have seen Naples, which must play a part in it." The work was not, however, destined to be finished in Naples, nor in Italy at all.

Mendelssohn had begun a setting of Goethe's "Walpurgis Night," and all other works were laid aside until that one was completed. He then left Italy and betook himself to Switzerland. Writing from Lucerne (August 27, 1837) to Wilhelm Taubert, the composer, said: "Formerly the bare idea of a symphony was so exciting that I could think of nothing else when one was in my head; the sound of instruments has such a solemn and glorious effect. And yet for some time past I have laid aside a symphony that I had commenced in order to compose a cantata of Goethe's, merely because it included, besides the orchestra, voices and a chorus." Mendelssohn then went on to state his longing for an effective opera-text—a longing which never was satisfied.

That which probably caused Mendelssohn to bring the "Italian" symphony to completion was a letter which he received (in 1832) from the Philharmonic Society of London—a letter in which there was enclosed the following resolution passed by the directors: "That Mr. Mendelssohn-Bartholdy be requested to compose a symphony, an overture and a vocal piece for the Society, for which he be offered the sum of one hundred guineas. That the copyright of the above compositions shall revert to the author after the expiration of two years; the Society reserving to itself the power of performing them at all times; it being understood that Mr. Mendelssohn have the privilege of publishing any arrangement of them as soon as he may think fit after their first performance at the Philharmonic concerts."

To the secretary of the Philharmonic Society Mendelssohn replied, November 28, 1832: "I am much obliged to you for transmitting to me the resolution passed on 5th November, at the meeting of the Philharmonic Society. I beg you will be so kind as to express my sincerest acknowledgments and my warmest thanks for the gratifying manner in which the Society has been pleased to remember me. I feel highly

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honored by the offer the Society has made, and I shall compose, according to request, a symphony, an overture and a vocal piece. When they are finished I hope to bring them over myself, and to express in person my thanks to the Society . . . . . I shall lose no time, and I need not say how happy I shall be in thinking that I write for the Philharmonic Society."

Mendelssohn finished the "Italian" symphony at Berlin in March, 1833. "My work," he wrote to Pastor Bauer, "about which I so recently had so many misgivings, is completed, and now that I look it over I find, contrary to my expectations, that it satisfies me. I believe it has become a good piece; and be that as it may, I feel that it shows progress, and that is the main point." Mendelssohn then put the final touches to his symphony, wrote the place and date (Berlin, March 13, 1833) on the score, and took his departure for London. The first performance of the "Italian" symphony took place by the Philharmonic Society's orchestra, May 13, 1833, at the Hanover Square Rooms. Mendelssohn conducted, and he also performed at this concert Mozart's D minor concerto for piano. The symphony was received with great enthusiasm, and the slow movement was encored. The following June 2, the symphony was given a second performance by the Society, Moscheles having conducted it. In that month Mendelssohn began a revision of the "Italian" symphony, and in its new form the work was first heard November 1, 1849, at a Gewandhaus concert, Leipzig, under the direction of Julius Rietz. The symphony was not published until March, 1851.

The "Italian" symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings.

1. (*Allegro vivace,* A major, 6-8 time). The principal subject opens at the second measure in the violins.

Considerable development is given to this material, and then the second subject is given out, in E major, by the clarinets.

The *coda* is based on the principal theme, and the Exposition having been repeated the Development begins, being treated imitatively in the strings.

This is discussed at some length, and the principal theme is then subjected to development, the second subject being occasionally worked in contrapuntally, episodical material also being used. The Recapitulation brings forward the principal theme as in the Exposition. The second theme is given to the strings.

II. (*Andante con moto,* D minor, 4-4 time). This movement has often been known as the Pilgrims' March, but nothing that has been said or that has been written in his letters by Mendelssohn justifies the title. After two introductory measures—these suggested to Sir George



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III. (*Con moto moderato,* A major, 3-4 time). Mendelssohn's brother-in-law, the painter Hensel, declared that this third movement of the "Italian" symphony was taken from some earlier and unpublished composition, but no juvenile work by Mendelssohn contains the material set forth here. The movement is written in the three part form peculiar to minuets and other dance forms. It opens with the theme in the first violins.

The Trio begins with a passage in the bassoons and horns.

The third part is a repetition of the first, and there is a *coda,* the subject matter of the Trio being suggested at the end.

IV. Saltarello. (*Presto,* A minor, 4-4 time). Three distinct themes are employed in this movement. The first is announced, after six introductory measures, by the flutes.

After this has been worked over for some time another idea, simliar in character, is heard in the violins, the first and second violins answering each other.

The first idea returns and is developed.

The third idea is given—as the second is—to the first and second violins alternately in the form of a continuously moving passage, rather than the hopping figure which has been employed before.

The original first section of the theme recurs and is developed, together with the themes which had followed it. This constitutes the entire thematic material of the movement.

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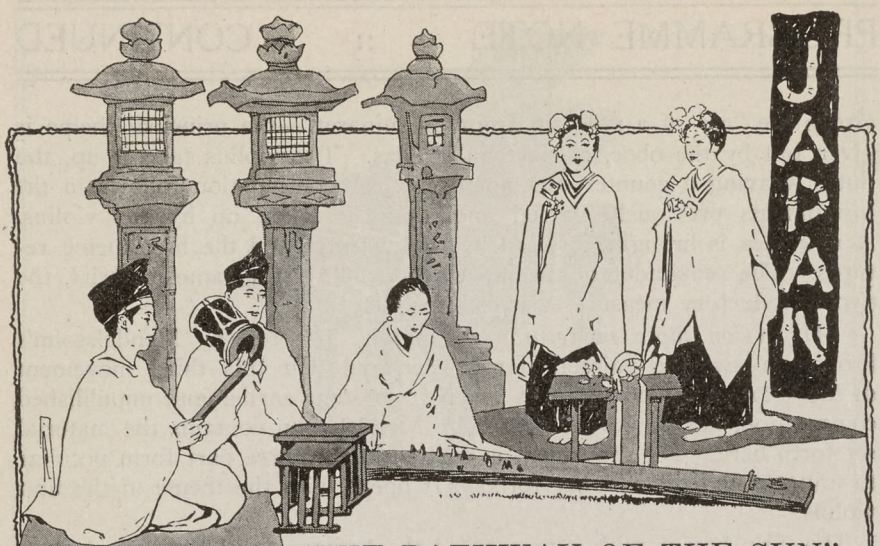
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:: PROGRAMME NOTE ::

"DANSE MACABRE," OPUS 40

Camille Saint-Saens
Born Oct. 9, 1835, at Paris

THE "Danse Macabre," or "Dance of Death," does not, as might be supposed, follow the well-known episodes which Holbein's pictures have made so familiar, but is based upon a grotesque poem by Henri Cazalis, beginning "Zig et zig et zig, la Mort en cadence." Death is described as a fiddler, summoning the skeletons from their graves at midnight for a dance, the hour being indicated on the harp. The ghastly merriment, interrupted by some sombre strains, is kept up until the cock crows, the signal for the instant disappearance of the grim and clattering revellers. The poem is based upon two themes—one in dance measure, punctuated with the clack of bones, and the other a more serious strain, symbolical of night and the loneliness of the grave. The variations upon these two themes continue until the cock-crow, given out by the oboe, sounds the signal for the close. The poem, in a word, is a waltz measure set off with grotesque, but ingenious instrumentation.

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Friday Afternoon, March 1, 3:00 o'clock

Sunday Afternoon, March 3, 2:30 o'clock

Soloist, **TINA LERNER,** Pianist

PROGRAMME

1. Symphony No. 6 (Pastorale).....BEETHOVEN

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2. Concerto No. 2, A Major (for Piano and Orchestra...LISZT

TINA LERNER

3. Overture, Richard III.....VOLKMANN

4. Andante and Polonaise (for Piano and Orchestra...CHOPIN

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PROGRAMME NOTE :: By Philip Hale

SYMPHONIC VARIATIONS FOR SOLO VIOLONCELLO AND ORCHESTRA

Léon Boëllmann
Born Sept. 25, 1862, Alsace
Died Oct. 11, 1897, Paris

THIS set of variations was performed for the first time at a Lamoureux concert, Paris, November 27, 1892, when the solo violoncellist was Joseph Salmon, to whom the work was dedicated.

The orchestral portion of the Variations is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, harps and the usual strings.

There is an introduction, *moderato maestoso,* D minor, 4-4, which opens with a bold phrase for the solo violoncello, and in this introduction the solo instrument has a prominent part with relative-like phrases and florid passages. A few transitional measures lead to the announcement of the suave theme by the solo violoncello, *Andantino,* A major, 3-4. The variations that follow are of a symphonic character.

Boëllmann went to Paris in his youth, and entered the Ecole de Niedermeyer shortly before the Franco-Prussian War. He studied the organ and religious music in this school with Eugene Gigout, and in 1881 was appointed choir organist at the church of Saint Vincent de Paul. Soon afterward he was appointed organist of the church, and his playing attracted the attention of musicians and the general public. In 1885 he married Louise Lefévre, the daughter of Gustave Lefévre, director of the Niedermeyer school, and a granddaughter of that composer and pedagogue. There is an interesting biographical sketch of Boëllmann, in Huges Imbert's "Medaillons Contemporains" (Paris, 1903).

Although Boëllmann died at an early age, his list of compositions is a long one.

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:: PROGRAMME NOTE ::

OVERTURE, "ACADEMIC FESTIVAL," OPUS 80

Johannes Brahms
Born May 7, 1833
Died Apr. 3, 1897

BRAHMS wrote his "Akademische Fest-Ouverture" in 1880 as an acknowledgment of the degree of Doctor of Philosophy which had been bestowed upon him by the University of Breslau. This work, as well as another new composition, the "Tragic" overture, was produced at Breslau, January 4, 1881, in the presence of the august functionaries of the university, Brahms himself conducting. In April, 1881, the Academic overture was brought out in England by August Manns at one of the Crystal Palace concerts, and Theodore Thomas played it in Boston a few months later.

The Academic Festival Overture is in reality a fantasia on student songs. Brahms was fond of these pieces, and on occasions when they were sung at social festivities he would join in lustily and with much enthusiasm. The instrumentation of the overture is as follows: Two flutes, piccolo, two oboes, two clarinets, two bassoons and double bassoon, four horns, three trumpets, three trombones and tuba, three kettledrums, bass drums, cymbals, triangle and strings.

The overture begins (*Allegro,* C minor, 2-2 time) without any introduction, with the announcement of its principal theme *pp* in the first violins. Then follows a more tranquil section, the violas bringing forward the melody of it, the opening material being then resumed.

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After an episode in E minor a student song, "We Had Built a Stately House," makes its appearance in the three trumpets (C major). At the conclusion of this melody the full orchestra presents *ff* another section, the material of which is partly suggested by the principal theme of the overture. The key changes to E major, and the second violins ('cellos *pizzicato*) sing the second of the student melodies, "The Father of His Country." The Development section does not begin at once with a working out of the previous material, but in the two bassoons with a third student melody, a freshman song. This having been stated there ensues an elaborate development of the matter in the first portion of the overture. The Recapitulation is somewhat irregular in its construction, the principal theme being omitted, or at least being only suggested. The remaining material is, however, a more or less complete restatement of that which went before, and the overture is brought to a stirring conclusion with the fourth song, "Gaudeamus Igitur" (*Maestoso,* C major, 3-4 time) shouted forth by all the wind with rushing scale passages against it in the higher strings.

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Soloist—LOUIS PERSINGER—Violinist

PROGRAMME

1. Symphony No. 4.....TSCHAIKOWSKY
2. Hungarian Rhapsodie No. 1.....LISZT
3. Concerto for Violin and Orchestra.....MENDELSSOHN
   MR. LOUIS PERSINGER
4. Entrance of the Gods into Walhall, "Rheingold....WAGNER

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1917—SEVENTH SEASON—1918

OAKLAND AUDITORIUM THEATRE

THURSDAY EVENING, FEBRUARY 21, 8:15 O'CLOCK

SOLOIST—LOUIS PERSINGER—VIOLINIST

PROGRAMME

1. TSCHAIKOWSKY...Symphony No. 4, F Minor, Op. 36

   Andante sostenuto—Moderato con anima
   Andantino in modo di canzona
   Scherzo: Pizzicato ostinato
   Finale: Allegro con fuoco

NATIONAL ANTHEM

(INTERMISSION)

2. LISZT.....Hungarian Rhapsodie No. 1

3. MENDELSSOHN....Concerto for Violin and Orchestra

   MR. LOUIS PERSINGER

4. WAGNER.....Entrance of the Gods into Walhalla, "Rheingold."

Oakland Series—Direction Miss Z. W. Potter

:: PROGRAMME NOTE ::

SYMPHONY NO. 4, F MINOR, OPUS 36

Peter Iljitsch Tschaikowsky
Born May 7, 1840, at Wotkinsk, Russia
Died Nov. 6, 1893, at Petrograd

TSCHAIKOWSKY began work on the composition of his fourth symphony at Moscow early in 1877. At the beginning of June he had sketched the plan of the composition and, in a letter to Nadeshda von Meck, announced his intention of setting to work on the orchestration at the end of that summer. It is certain that he was occupied with the orchestration of the first movement in August, for Tschaikowsky testified, in a letter written in that month, to the difficulty it was giving him. "The three remaining movements," wrote he, "are very simple, and it will be pleasant and easy to orchestrate them. The Scherzo will have quite a new orchestral effect, from which I expect great things. At first only the string orchestra is heard, always *pkizzicato*. In the trio the woodwind plays by itself and then the brass and tympain are heard in a special group and at the end of the Scherzo all three groups of instruments join in a short phrase. I think this effect will be interesting."

Work on the orchestration of the opening movement was completed in September, but at this point Tschaikowsky's labors came to a sudden pause owing to the influence which his mental condition had upon his music. This condition was brought about by his marriage to a woman for whom he possessed no affection that would justify the step. In July Tschaikowsky wrote to his brother Anatol, "My bride is no longer very young but quite suitable in every respect, and possessed of one great attraction; she is in love with me. She is poor, and her name is Antonina Ivanovna Milioukov. I now invite you to my wedding." Later he wrote to Mme. von Meck, "Having gone so far I fear that I should make her really unhappy and drive her to some tragic end were I to bring about a sudden rupture." So having informed the young woman that he could not love her and having described his irritability, his nervous temperament, his misanthropy, his unsatisfactory financial condition, Tschaikowsky asked Miss Milioukov if she would care to be his wife. And Miss Milioukov did care. "The agonies," he wrote to Mme. von Meck, "that I have endured since that evening defy description. To live thirty years with an innate antipathy to marriage, and then suddenly, by force of circumstances, to find oneself engaged to a woman with whom one is not the least in love, is very painful. On the morning of July 18 the wedding took place. A short time after the wedding Mme. Tschaikowsky went to her mother's home and a permanent separation between herself and her husband ensued. "Not once in the whole course of his life," said Modeste Tschaikowsky, the composer's brother and biographer, "did Tschaikowsky, in speech or in writing, lay the blame for this unhappy incident upon his wife."

When on December 7, 1878, the symphony was played for the first time in Petrograd it met with brilliant success and this triumph brought great happiness to Tschaikowsky, then sojourning at Florence. That

the Scherzo had been encored was, to its composer, a proof of the work's success. "After this news," he wrote to Mme. von Meck, "I am entirely lost in our symphony. All day long I keep humming it and trying to recall how, where and under what impression this or that part of it was composed. . . . . I love this child of my fancy very dearly. It is one of the things which will never disappoint me." The first performance of Tschaikowsky's symphony in America took place February 1, 1890, at a concert of the Symphony Society, Walter Damrosch, conductor, at the Metropolitan Opera House, New York.

In preference to the provision of a formal analysis of Tschaikowsky's symphony, it has been thought better—certainly more interesting—to give the composer's explanation of the work as it is contained in a letter written March 1, 1878, to Nadeshda von Meck.

"You ask," he writes, "if in composing this symphony I had a special program in view. To such questions regarding my symphonic works I usually answer: nothing of the kind. In reality it is very difficult to answer this question."

Tschaikowsky then enters into a lengthy explanation of the musically creative impulse as he experiences it. "However," he then continues, "I have wandered from the point without answering your question.

"Our symphony has a program. That is to say, it is possible to express its contents in words, and I will tell you—and you alone—the meaning of the entire work and its separate movements. Naturally, I can only do so as regards its general features.

"The introduction is the germ, the leading idea of the whole work.

"This is Fate, that inevitable force which checks our aspirations towards happiness ere they reach that goal, which watches jealously lest our peace and bliss should be complete and cloudless—a force which like the sword of Damocles, hangs perpetually over our heads and is always embittering the soul. This force is unescapable and invincible. There is no other course but to submit and inwardly lament.

"This sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dreams?

"O joy! A sweet and tender dream enfolds me. A bright and serene presence leads me on.

"How fair! How remotely now is heard the first theme of the Allegro! Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten.

"Here is happiness!

"It is but a dream; Fate awakens us roughly.

"So all life is but a continual alternation between grim truth and fleeting dreams of happiness. There is no haven. The waves drive us hither and thither until the sea engulfs us. This is approximately the program of the first movement.

"The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors

alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by. How sad to think how much is already past and gone! And yet these recollections of youth are sweet. We regret the past, although we have neither courage nor desire to start a new life. We are rather weary of existence. We would fain rest awhile and look back, recalling many things. There were moments when young blood pulsed warm through our veins, and life gave us all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past. How sad yet sweet to lose ourselves therein!

"In the third movement no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited. His mood is neither joyful nor sad. He thinks of nothing in particular. His fancy is free to follow its own flight, and it designs the strangest patterns. Sudden memory calls up the picture of a tipsy peasant and a street song. From afar come the sounds of a military band. These are the kind of confused images which pass through our brains as we fall asleep. They have no connection with actuality but are simply wild, strange, bizarre.

"The fourth movement; if you find no reason for happiness in yourself, look at others. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted. Hardly have we had time to forget ourselves in other people's pleasure when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance nor stop to observe we are lonely and sad. How merry and glad they all are! All their feelings are so inconsequent, so simple. And will you still say all the world is immersed in sorrow? Happiness does exist, simple and unspoilt. Be glad in others' gladness. This makes life possible.

"I can tell you no more, dear friend, about the symphony. Naturally my description is not very clear or satisfactory. But there lies the peculiarity of instrumental music; we cannot analyze it. 'Where words leave off, music begins,' as Heine has said."

To his letter Tschaikowsky added the following postscript:

"Just as I was putting my letter into the envelope I began to read it again, and to feel misgivings as to the confused and incomplete program which I am sending you. For the first time in my life I have attempted to put my musical thoughts and forms into words and phrases. I have not been very successful. I was horribly out of spirits all the time I was composing this symphony last winter, and this is a true echo of my feelings at that time. But only an echo. How is it possible to reproduce it in clear and definite language? I do not know. I have already forgotten a great deal. Only the general impression of my passionate and sorrowful experiences has remained. I am very, very anxious to know what my friends in Moscow think of my new work."

:: PROGRAMME NOTE ::

HUNGARIAN RHAPSODY NO. 1

Franz Liszt
Born Oct. 22, 1811
Died July 31, 1886

AMONG the multitude of Liszt's compositions are fifteen "Rhapsodies Hongroises"—all written originally for pianoforte solo. Several of these elaborate pieces have been scored for orchestra, however—most of them being transposed to other keys and numbered differently than their originals.

It has been pointed out that Liszt's book on "Des Bohemiens et de leur Musique en Hongrie" furnishes profitable information concerning the nature of the musical performances of the Hungarian gyspies. "Failing this"—says the writer, "it should be borne in mind that it (meaning the Hungarian rhapsody) is in general to be regarded as representing a highly idealized picture of such a performance. It consists of an introductory slow movement (Lassan), followed by a succession of quick movements (Frischkas). Among the principal characteristics of Hungarian gypsy music may be enumerated the frequent employment of a strongly marked rhythm, *alla zoppa*—i.e., phrases of three notes, of which the first and third are half the value of the second; a system of modulation at variance with all existing principles; the use of intervals (especially augmented seconds and augmented fourths) not in use in European harmony; and luxuriant fioriture, eminently Oriental."

Writing of the music of his people one George Liechtenster, a native Hungarian, has said:—"Perhaps there is no nation whose character is so vividly represented in their songs as that of the Magyar. The Hungarian proverb, 'Mourning, the Magyar rejoices,' is the thread which runs through all his songs. *Adagio* and *allegro con fuoco* are continually changing places, like sorrow and joy in life. The imagination of the Hungarian gypsy changes the songs into dances, and the dances into songs; for the Magyar often dances to his lays."

"With Oriental fire, the Magyar holds his maiden and turns with her like a whirlwind, till his power is gone. The proud Huzar, the wild Csikos, and the disdainful Gulyas, the cultivated youth and the earnest man, they all rush into the stormy 'csardas' (dance). 'Haron a tane!' (the dance three times!) is the shibboleth of the Hungarian dancer. He is not satisfied if the Gypsy Orpheus plays but once: 'three times!' he cries, and afresh the storm commences; nor does he cease with song and dance till his breath is gone, or till the fiddler's hand fails. Thus dances the Magyar; but his song is of a more earnest character, and within the region of minor key his centuries of trouble and the desire for his long-lost grandeur are reflected. He only smiles through tears, and mourning he rejoices; and every inch of the singer or the player is an embodied minor chord."

CONCERTO FOR VIOLIN, E MINOR, OPUS 64

Felix Mendelssohn-Bartholdy
Born Feb. 8, 1809
Died Nov. 4, 1847

THIS beautiful work, Mendelssohn's only concerto for the violin, was completed in 1844, after having occupied the composer's attention off and on for a period of more than five years. It was performed in public for the first time by Ferdinand David, at a concert given at the Gewandhaus in Leipzig on March 13, 1845; since then it has remained one of the most universally admired numbers in the literature of the violin.

The score consists of three movements, all so beautiful—as regards both their forms and contents, that it is difficult to give preference to any one of them. The first movement is in E minor, *Allegro molto appassionato* and 2-2 time, ending with a brilliant *Presto;* the second, an expressive *Andante* in C major and 6-8 time; and the *finale* (preceded by a short introduction—*allegretto non troppo*) a sparkling *rondo* in E major, *Allegro molto vivace* and 4-4 time.

ENTRANCE OF THE GODS INTO WALHALLA, From "Das Rheingold"

Richard Wagner
Born May 22, 1813
Died Feb. 13, 1883

IT will be remembered that "Das Rheingold" is the first of Wagner's four great music-dramas entitled collectively "Der Ring des Nibelungen." Properly speaking the cycle consists of a trilogy—"Die Walküre," "Siegfried" and "Die Götterdämmerung"—to which "Das Rheingold" forms the prologue, being styled by the composer "Vorabend" (literally "the evening before"). All are familiar, no doubt, with the dramatic substance of the trilogy—the curse attaching to the possession of the power-giving Ring, fashioned by the Nibelung Alberich from the Rhine-Gold which he has wrested from the Rhine-Maidens, and of which he in turn is dispossessed by Wotan; a curse which in the end encompasses the downfall of the gods, and is lifted only when the Ring is at last restored by Brünnhilde to the Rhine-Maidens from whom it was stolen.

The story of "Das Rheingold" hinges upon the discovery and theft of the faithful treasure by Alberich and its later acquirement by Wotan, who gives it to the giants Fafner and Fasolt in payment for the castle Walhalla, which they have reared for the gods. Forthwith the two brothers fall into a deadly struggle for the possession of the Ring and Fasolt is slain, Fafner then gathering up the treasure and departing without manifesting the slightest concern over the hideous deed which has just committed. The gods are horror-stricken and Walhalla becomes obscured amid gathering clouds, to dispel which Donner (the storm-god) conjures up a thunderstorm, the subsidence of which—re-

vealing a gleaming rainbow—marks the beginning of the selection now played. Wotan calls upon Fricka to join him, and, accompanied by Froh, Freia, Donner and Loge, they pass over the magic arch on their way to the palace. As they are about to set forth the sound of the Rhine-Maidens' lament for their stolen treasure floats upward from the river; but at the command of Wotan, Loge reproves them, and with a burst of mocking laughter the gods proceed on their way.

In the present performance all the voice parts, save that of Wotan, are carried in the orchestra—the lament of the Rhine-Maidens coming in the muted trumpets, accompanied by the harp.

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HAROLD RANDALL—Clarinet

PROGRAMME

1. Symphony, E Flat.....MOZART

2. Tarentelle ..... SAINT-SAENS
(For Flute and Clarinet and Orchestra)

3. *a.* Air for the G String.....BACH-WILHELMJ
Obligato, LOUIS PERSINGER
b. Dreams .....WAGNER

4. Suite Scheherazade, Opus 35.....RIMSKY-KORSAKOW
I. The Sea and Sinbad's Ship.
II. The Narrative of the Calender Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Bronze Statute of a Warrior. Conclusion.

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PROGRAMME

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2. Concerto No. 2, A Major (for Piano and Orchestra...LISZT

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Soloist, LOUIS PERSINGER, Violinist

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1. LISZT.....Hungarian Rhapsodie I

2. SKILTON.....Two Indian Dances
   a. Deer Dance
   b. War Dance

3. WIENIAWSKI.....Souvenir of Moscow, Op. 6
   For Violin and Orchestra
   LOUIS PERSINGER

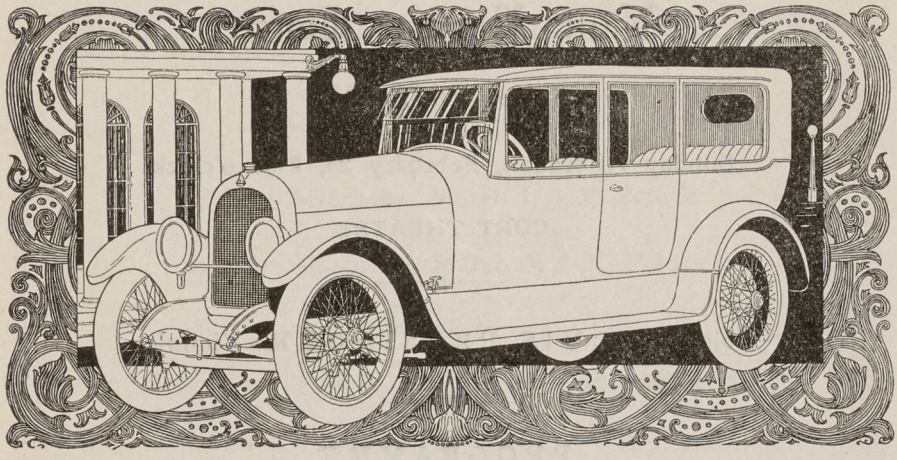
4. TSCHAIKOWSKY.....March Slav, Op. 31

(INTERMISSION)

5. RIMSKY-KORSAKOW...Suite, "Scheherazade," Op. 35
   I. The Sea and Sinbad's Ship
   II. The Narrative of the Calender Prince
   III. The Young Prince and the Young Princess
   IV. Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Bronze Statue of a Wariror. Conclusion

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:: PROGRAMME NOTE ::

HUNGARIAN RHAPSODY NO. 1

Franz Liszt
Born Oct. 22, 1811
Died July 31, 1886

AMONG the multitude of Liszt's compositions are fifteen "Rhapsodies Hongroises"—all written originally for pianoforte solo. Several of these elaborate pieces have been scored for orchestra, however—most of them being transposed to other keys and numbered differently than their originals.

It has been pointed out that Liszt's book on "Des Bohemiens et de leur Musique en Hongrie" furnishes profitable information concerning the nature of the musical performances of the Hungarian gyspies. "Failing this"—says the writer, "it should be borne in mind that it (meaning the Hungarian rhapsody) is in general to be regarded as representing a highly idealized picture of such a performance. It consists of an introductory slow movement (Lassan), followed by a succession of quick movements (Frischkas). Among the principal characteristics of Hungarian gypsy music may be enumerated the frequent employment of a strongly marked rhythm, *alla zoppa*—i.e., phrases of three notes, of which the first and third are half the value of the second; a system of modulation at variance with all existing principles; the use of intervals (especially augmented seconds and augmented fourths) not in use in European harmony; and luxuriant fioriture, eminently Oriental."

Writing of the music of his people one George Liechtenster, a native Hungarian, has said:—"Perhaps there is no nation whose character is so vividly represented in their songs as that of the Magyar. The Hungarian proverb, 'Mourning, the Magyar rejoices,' is the thread which runs through all his songs. *Adagio* and *allegro con fuoco* are continually changing places, like sorrow and joy in life. The imagination of the Hungarian gypsy changes the songs into dances, and the dances into songs; for the Magyar often dances to his lays."

"With Oriental fire, the Magyar holds his maiden and turns with her like a whirlwind, till his power is gone. The proud Huzar, the wild Csikos, and the disdainful Gulyas, the cultivated youth and the earnest man, they all rush into the stormy 'csardas' (dance). 'Haron a tane!' (the dance three times!) is the shibboleth of the Hungarian dancer. He is not satisfied if the Gypsy Orpheus plays but once: 'three times!' he cries, and afresh the storm commences; nor does he cease with song and dance till his breath is gone, or till the fiddler's hand fails. Thus dances the Magyar; but his song is of a more earnest character, and within the region of minor key his centuries of trouble and the desire for his long-lost grandeur are reflected. He only smiles through tears, and mourning he rejoices; and every inch of the singer or the player is an embodied minor chord."

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TWO INDIAN DANCES — Charles Sanford Skilton

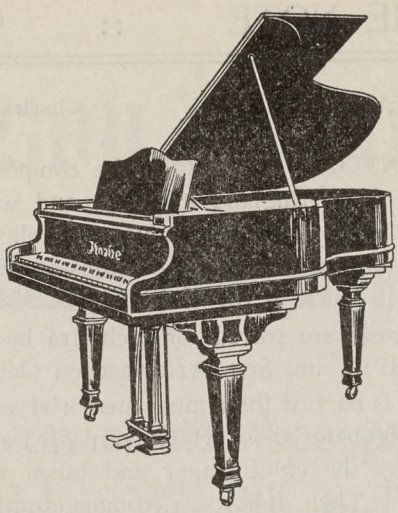
CHARLES SANFORD SKILTON, the composer of these Indian Dances, is of New England ancestry, and was born at Northampton, Mass. He is a Yale graduate, a Fellow of the American Guild of Organists, and at present Professor of Organ, Theory of Music and History of Music at the University of Kansas.

The Indian Dances were scored for orchestra by the composer during the summer of 1916, and first performed on October 29, 1916.

The Deer Dance is part of the annual memorial service of the Rogue River Indians of Oregon for those who have passed away. The opening melody is intoned by the chief singer and taken up in turn by the assembled company. Then follows a commemorative speech by the chief, suggested by the cadenza for the solo 'cello, after which the melody is repeated. After this the dance proper begins with a livelier melody in two-four time accompanied by the drum in three-four time, a cross rhythm not uncommon in Indian music. While the melody is rendered by the chief singer and the women, the middle-aged men accompany with an interval approximately a rising minor third, while the old men utter a similar falling third, the whole combining with the drum in a curious bit of primitive ensemble. While this is going on the company stands in a semi-circle, men and women alternately, and presently dancers pass in and out among them, imitating the hunter pursuing the deer and other exploits of the deceased.

The War Dance needs no special comment beyond the fact that it is a Cheyenne melody, accompanied throughout by the drum.

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SOUVENIR OF MOSCOW — Henri Wieniawski

WIENIAWSKI was born in Lublin, Poland, July 10th, 1835, and died in Moscow, April 12th, 1880.

The following is taken from the title page of the score of the Souvenir of Moscow.

Russian Airs, two Melodies by Warlamow, transcribed with variations for the violin, by Henri Wieniawski, Op. 6. This is one of the famous Polish violinist's best known virtuoso works written for the violin.

Alexander Warlamow was a very prolific Russian song writer, whose works at one time enjoyed unusual popularity. One of the most famous of his melodies is "The Red Sarafan," which Wieniawski used and elaborated upon in this Souvenir of Moscow.

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MARCH SLAV, OPUS 31

Peter Iljitsch Tschaikowsky
Born May 7 1840
Died Nov. 6, 183

THIS familiar selection was a product of 1876—the year which witnessed the war between Servia and Turkey. In the midst of the Slavonic enthusiasm which prevailed at the time Nicholas Rubinstein arranged a grand concert for the benefit of the wounded, and it was for this affair that Tschaikowsky, fired by the patriotic temper of the hour, wrote the brilliant composition we are now to hear. This piece—which, by the way, was first called the "Russo-Servian" march—scored an instant and immense success.

But few words of explanation are necessary in connection with a work so patently an expression of patriotic enthusiasm. In the beginning the bassoons give out softly sombre theme, the "local coloring" of which will not pass unnoticed. Presently are heard the ringing calls of trumpets, and the whole moves on to a resounding full-orchestra climax. An interesting feature of the trio is the introduction of a strain from the Russian national anthem, which will be heard again in the finale.

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"SCHEHERAZADE" SUITE, OPUS 35,

Nikolaus Andrejewitsch Rimsky-Korsakow
Born May 21, 1844, at Tichvine, Novgorod (Russia)

THE following is the "program" of this composition, as it appears on the title-page of the orchestra score:—

The Sultan Schahriar, persuaded of the falseness and faithlessness of women, had sworn to have each one of his wives put to death after the first night. But the Sultana Scheherazade saved her life by interesting him in the stories which she narrated for a thousand and one nights. Impelled by curiosity, the Sultan remitted the punishment of his wife day after day, and finally renounced entirely his bloodthirsty resolution.

Many wonderful things were told Schahriar by the Sultana Scheherazade. In her narratives the Sultana drew on the poets for their verses, on folksongs for their words, and intermingled tales and adventures with one another.

I. The Sea and Sinbad's Ship.
II. The Narrative of the Calender Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Bronze Statue of a Warrior. Conclusion.

All through the four movements of the suite runs a rambling Oriental melody (appearing usually in the solo violin) which stands for Scheherazade, the story-teller.

The first movement—a water-picture, as its title indicates—opens with a powerful motive suggestive of the majesty of the sea.

After some placid harmonies from the wind instruments the solo violin gives out the Scheherazade motive to an accompaniment from the harp, following which the movement proper begins (in E major, *Allegro non troppo* and 6-4 time) with the Sea motive—now worked up in conjunction with an undulating *arpeggio* figure, the Wave motive, which will be heard almost continuously throughout the rest of the

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1. Overture, "Fra Diavolo" ..... AUBER
2. Pizzicato Ostinato, from 4th Symphony.. TSCHAIKOWSKY
3. Tarantelle, for Flute, Clarinet and Orchestra.. SAINT-SAENS

EMILIO PUYANS, Flute

HAROLD RANDALL, Clarinet

4. Overture, "Gwendolyn" ..... CHABRIER

(INTERMISSION)

5. Invitation to the Dance ..... WEBER
6. Prize Song, from "The Mastersingers"..... WAGNER
7. Carmen Suite ..... BIZET
8. American Fantasie ..... HERBERT

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movement. After a climax a modulation leads to the entrance of the second theme proper—the Ship motive, stated first by the solo flute and carried on by other woodwinds, accompanied appropriately by the Wave motive. Shortly afterward the solo violin brings back the Scheherazade motive. Further developments of the materials mentioned consume the rest of the movement, which is entirely free in its structure, conforming to no classic model.

The second movement commences with the Scheherazade motive, again in the solo violin and accompanied by the harp. Then the Calender Prince begins his story—solo bassoon, accompanied by a long-sustained drone from four double-basses (muted).

This theme is worked up forthwith with much variety of instrumentation, leading at last to the appearance of a spirited motive in the brasses, whose elaborate development is punctuated by reminiscences of the Scheherazade motive.

Then the Prince's narrative is taken up again, Scheherazade's motive reappearing from time to time, and the Sea motive from the first movement towards the close.

The third movement—in G major, *Anddantino quasi allegretto* and

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The fourth and last movement brings together all the themes already mentioned, and some new ones—all of which are worked up elaborately. The composer's "program" of this movement will satisfy all explanatory requirements. Beginning at Bagdad the festivities appear to be continued on board ship, to be cut short abruptly by the terrific collision with the magnetic mountain. A furious tempest rages Sea and Wave motives in the brasses and strings). When it has subsided the movement comes to a tranquil ending with some vanishing reminiscenses of the motives of the Sea, the Waves and Scheherazade.

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PROGRAMME

1. Overture, "Fra Diavolo" ..... AUBER
2. Pizzicato Ostinato, from 4th Symphony.. TSCHAIKOWSKY
3. Tarantelle, for Flute, Clarinet and Orchestra.. SAINT-SAENS

EMILIO PUYANS, Flute

HAROLD RANDALL, Clarinet

4. Overture, "Gwendoline" ..... CHABRIER

(INTERMISSION)

5. Invitation to the Dance ..... WEBER
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PROGRAMME

1. BEETHOVEN .....Symphony No. 6 (Pastorale) F Major, Op. 68

   I. Awakening of Joyful Feelings on Arrival in the Country. (Allegro ma non troppo)
   II. By the Brook. (Andante molto moto)
   III. Village Festival. (Allegro)
   IV. The Storm. (Allegro)
   V. Shepherd's Song. Thanksgiving After the Storm. (Allegretto)

NATIONAL ANTHEM

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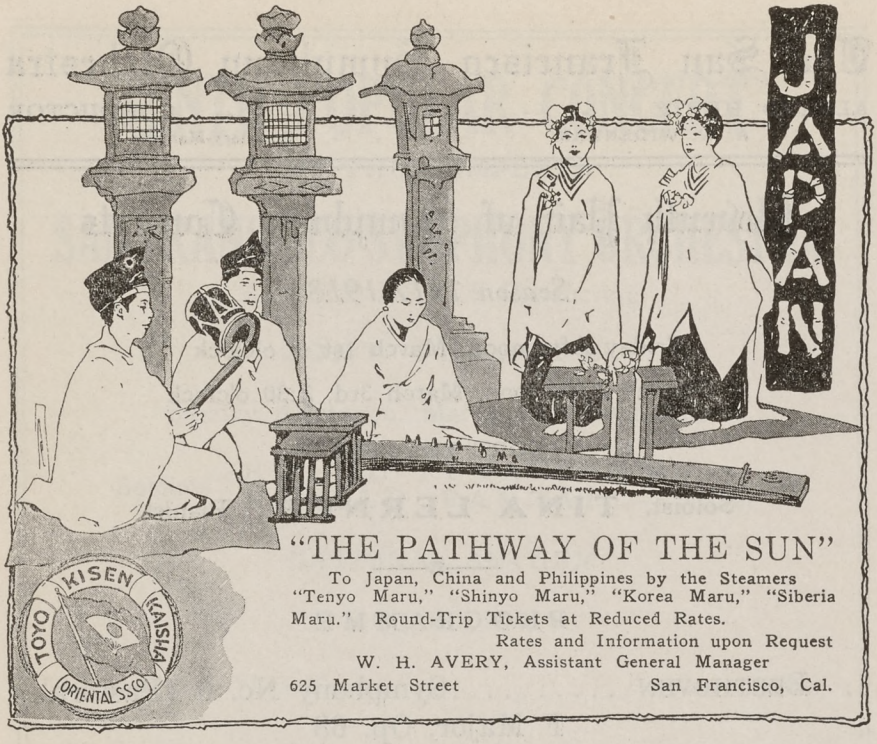
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PROGRAMME NOTES :: By Felix Borowski

SYMPHONY NO. 6, F MAJOR, (PASTORAL), OPUS 68

Ludwig van Beethoven
Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna

FEW illustrious workers in art have had so profound a love for Nature as had Beethoven; and few there have been whose creations have received so much direct inspiration from the outward evidences of her beauty.

"No one can conceive," Beethoven wrote to Baroness Droszdick, "the intense happiness I feel in getting into the country, among the woods, my dear trees, shrubs, hills, and dales. I am convinced that no one loves country life as I do. It is as if every tree and every bush could understand my mute enquiries and respond to them." Not only do the composer's letters and sketch books bear continual evidence of his passion for the country, but many of his acquaintances and friends have testified to their personal observation of it. In 1861 Beethoven's biographer, Thayer, discussed this phase of the composer's disposition with the English musician, Charles Neate. Neate, who was then in his eighteenth year, had seen much of Beethoven in Baden in the summer of 1815. The master had taken many walks with his English friend in the summer evenings, sometimes to the Helenthal, oftener through the fields. Never in his life, Neate told Thayer, had he come in contact with a man who so rejoiced in nature, who took such pleasure in the flowers and clouds as Beethoven. "Nature," he said, "was, as it were, his nourishment."*

It would seem that Beethoven's intention, when the symphony was first conceived, concerned itself with the presentation of the work without any definite program. In one of the sketch books he wrote the title "Sinfonia caracteristica, or Recollections of Country Life." Together with this Beethoven scrawled at the side of the page, "The bearer should be permitted to discover the situations for himself." There was also set down the following expressions of opinion: "Carried too far all delineation in instrumental music loses." And also: "He who has ever conceived an idea of country life ought to be able, without many indications, to think of the author's meaning."

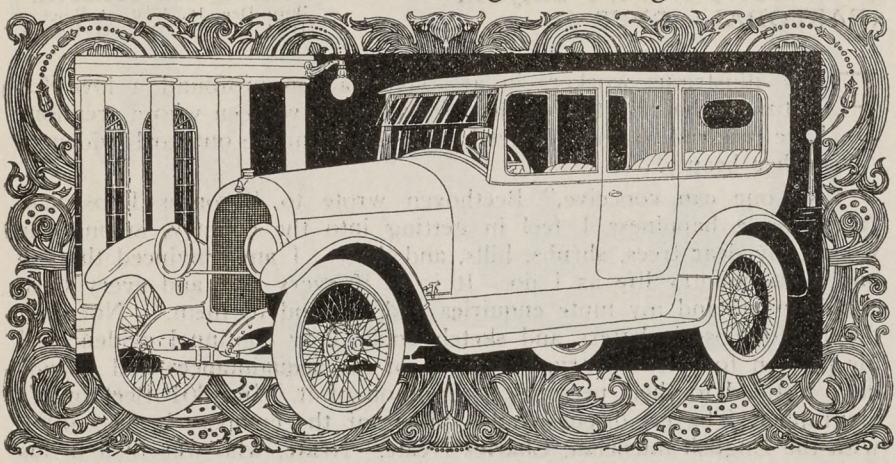
At a later period Beethoven reconsidered his intention of allowing the hearers of his symphony to discover its pictures for themselves. He prefixed each movement with a title, but, as if in deprecation of his own audacity as a writer of program-music, placed under the name of the work this legend: "More an expression of feeling than of painting."

Was Beethoven led to the composition of this symphony by the work of any other writer? Probably he was. More than twenty years before the composition of the Pastoral Symphony there was published a symphony by Justin Heinrich Knecht entitled, A Musical Portrait of Na-

*It was in September of this year that Beethoven wrote on the Kahlenberg thus rapturously: "Almighty God, in the woods I am blessed. Happy every one in the woods. Every tree speaks through Thee. O God! What glory in the woodland. On the heights is peace,—peace to serve Him."

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ture. Grand symphony for two violins, viola and basses, two flutes, two oboes, bassoons, horns, trumpets and drums ad lib. in which is expressed in sounds:

1. A beautiful country where the sun is shining, brooks traverse the vale, the birds twitter, a waterfall tumbles from the mountain, the shepherd plays his pipe, the lambs gambol around, and there the sweet voice of the shepherdess is heard.

2. Suddenly the sky is overcast, an oppressive closeness pervades the air, black clouds pile up, the wind rises, thunder is heard from afar, and the storm approaches.

3. The tempests bursts in all its fury. The wind howls, and the rain beats down. The trees groan, and the waters of the streams rush furiously.

4. The storm gradually subsides, the clouds disperse, and the sky becomes clear.

5. Nature raises its joyful voice to heaven in song of gratitude to the Creator.

The resemblance of this program to that set forth by Beethoven is very close; moreover, the work by Knecht was published (by Bossler, at Spire) at the same time as was the set of three early sonatas for piano by Beethoven, and by the same publisher. That Beethoven must have at least known the name and nature of the work is evident from the fact that on the back of his own sonatas there had been placed by Bossler an advertisement of Knecht's symphony, with a statement of its program. It may, however, be mentioned that "storms" were the common property of the composers of that day; and such a work as Steibelt's concerto for piano, "The Storm; preceded by a pastoral Rondo," and a favorite piece at Abbé Vogler's organ concerts, "The Shepherd's Pleasure, interrupted by a Storm," were enjoyed by countless listeners.

Beethoven probably conceived the general scheme of his symphony in 1806, but actual work upon it was not begun until the autumn of 1807. Much of the music was composed in the wooded districts between Heilingenstadt and Grinzing. The production took place at a concert given by Beethoven in the Theater an der Wien, December 22, 1808. All the pieces on the program were of the master's composition, and the concert—it was of enormous length—not only comprised a performance of the Pastoral symphony (numbered the fifth on this occasion), but the C minor symphony (numbered the sixth) was heard for the first time, and there were in addition an aria sung by Mme. Killitzy, a Latin hymn for solo and chorus, the G major concerto for piano, a Fantasie for piano solo, the Sanctus from the Mass in C minor, and the Choral Fantasia.

There was not a large audience, but what enthusiasm might have been expressed by the listeners was probably given to the Pastoral symphony, which headed the program; for as the concert progressed the



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icy temperature of the unheated hall benumbed every faculty, and the people sat shivering with the cold, the severity of which not even their cloaks and furs could mitigate.

The Pastoral symphony was published, in the orchestral parts only, in April, 1809. The score, a volume of 188 pages, did not appear until May, 1826. In other cities the first performances took place as follows: In London, at a concert given for the benefit of Mrs. Vaughan at Hanover Square Rooms, May 27, 1811. In Paris the symphony was played, March 15, 1829, under the direction of Habeneck at one of the performances of the Société des Concerts du Conservatoire. In Russia it was given at St. Petersburg, March 1, 1883; in Spain, at Madrid, 1878.

The sixth symphony is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, kettle-drums and strings.

I. Awakening of joyful feelings on arrival in the country. (*Allegro ma non troppo,* F major, 2-4 time.)

The movement begins without any Introduction with the subject, announced over a pedal point, by the first violins.† Upon the first four measures the whole movement is constructed. The transitional passage leading to the second theme begins with alternate measures of a repeated chord (in triplets) in the clarinets and bassoons, and a passage for the first violins alone, based on the opening measure of the piece. The second subject enters in C major in the strings, a four-measure phrase being successively repeated in the first and second violins, violoncellos and double-basses. Having been repeated by the wind instruments this theme is followed by another section,—vigorously put forward by the strings for four measures, and gently answered in a descending passage by the wood-wind. The Development is built wholly on the principal theme. The Recapitulation repeats the first division of the movement with modifications of instrumentation, and there is a long *coda* constructed from the material of the first and second themes.

II. By the Brook. (*Andante molto moto,* B flat major, 12-8 time.) Beethoven had attempted, or at least sketched, the musical delineation of running waters before he wrote the Pastoral symphony. In a sketch book, dating from the year 1803, there is a passage *Andante molto* (written in much the same rhythm as this movement of the symphony), which is headed "murmuring of brooks." Four measures later it is continued at a lower pitch, and below the staff Beethoven wrote "the larger the brook the deeper the tone." Schindler declared that when in April, 1823, he visited Heiligenstadt with Beethoven, the master paused as they came to a brook flowing through the valley and said: "It was here that I wrote the movement 'By the Brook,' and above there the

†There is evidence to show that this theme is not of Beethoven's creation, but that it is a Slavonic folksong. A melody in F. Xavier Kuhac's collection (Agram, 1878-1881) bears more than a passing resemblance to the subject.



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orioles, the quails, the nightingales and the cuckoos composed with me." On being asked if he introduced the notes of the oriole into the movement Schindler said that Beethoven took out his sketch book, and wrote down the ascending *arpeggio* of six notes given to the flute in the symphony.‡

The movement begins with a continually moving figure in the accompaniment which, at first in eighth notes, is quickened five bars later to sixteenth notes. Above this the violins play the theme. The second subject appears in the first violins as a graceful melody in *F*. A second section of it is heard in the bassoon, and a measure later in the 'cellos. Development then takes place, followed by a modified Recapitulation. In the *coda* there are imitations of a nightingale (flute), quail (oboe), and cuckoo (clarinet); but this passage was written, we know from Beethoven himself, in jesting spirit.

III. Village Festival. (*Allegro,* F major, 3-4 time.) In this movement—a *Scherzo,* although not so designated on the score—Beethoven endeavored to depict the merriment of village life. The subject begins with a light and tripping figure in the strings, followed immediately by a continuing section in D major. The second theme, in the oboe, is full of humor. It is preceded by four lightly scored introductory measures in the violins. Note the descending *F, C* and the lower *F* in the bassoon. These appear four times, and only on these notes. This whole subject is a facetious portrayal of a village band that played in the inn at upper Bruhl near Modling. Beethoven was much diverted by its performances, and even wrote music for it, in which the peculiarities of the players were so considered that they were given opportunities to lay down their instruments to light their pipes, or to take a drink, while the rest of the music went on. The Trio of the movement (*In tempo d'Allegro,* 2-4 time) is a rustic dance-tune built on the figure announced by the violins. The third part of the movement is a modified repetition of the first, leading without pause into

IV. The Storm (*Allegro,* F minor, 4-4 time). The distant rumble of thunder which opens the movement is reproduced in the low muttering of the basses. Let us hear Berlioz describe this picture of the tempest: "Storm! Lightning! I despair of being able to give an idea of this piece. It must be heard in order to conceive what degrees of truth and sublimity descriptive music can attain in the hands of a man like Beethoven. Listen to those gusts of wind, laden with rain; those sepulchral groanings of the basses; the shrill whistlings of the piccolo, that announce a terrible tempest about to burst. The hurricane approaches, swells; an immense chromatic streak, starting from the highest notes of the orchestra, goes burrowing down into its lowest depths,

‡Prod'homme in quoting this statement remarks that Colombani derided the anecdote. The oriole, he says, sings only two notes, of which the second is the lower in tone; and no bird is able to sing such an ascending arpeggio as Schindler described. "Evidently," said Colombani, "Beethoven on this occasion was making fun of Schindler, and all of his commentators."

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seizes the basses, carries them along, and ascends again, writhing like a whirlwind that levels everything in its passage. Then the trombones burst forth; the thunder of the tympani redoubles in fury. It is no longer a wind and rain storm; it is a frightful cataclysm; the universal deluge; the end of the world. Truly this gives one vertigo, and many persons listening to this storm do not know whether the emotion they experience is pleasure or pain."

V. Shepherd's Song. Thanksgiving after the Storm. (*Allegretto*, F major, 6-8 time.) This movement follows the previous section without pause. It begins with a call from the clarinet suggestive of a *jodel* or *Ranz des vaches*. This is echoed by the horn, and there follows the Shepherd's Hymn played by the first violins, and repeated by the second violins with *pizzicato* accompaniment, and with repeated chords in the wood-wind and horns. Having been worked over at some length the second makes its appearance (in the key of B flat) in the clarinets and bassoons, with an undulating accompaniment in the violas. The remainder of the movement is concerned with an elaborate working out of this material, at the conclusion of which the call of the horn is heard as at the beginning of the piece, and as if from afar.

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CONCERTO FOR PIANOFORTE, NO. 2, A MAJOR

Franz Liszt
1811-1886

THIS work, published as the second of Liszt's concertos for piano, is, in all probability, the third or the fourth. A concerto, in A minor, was performed by Liszt during his second visit to London in 1827. Moscheles heard it at the concert given by the young pianist-composer June 9 at the New Argyll Rooms. In his biography of Liszt, Julius Kapp ("Franz Liszt," Berlin, 1909) suggests that it is not impossible this work was the symphonic phantasie for piano and orchestra upon a motive from Berlioz' "Lelio," which is now in the Liszt Museum at Weimar. His principal reason for suggesting this is the fact that the piece begins in A minor, although it ends in F major. I do not believe that these two works are in any way identical. We know from a letter written August 14, 1825, by Adam Liszt to Czerny that the youthful virtuoso had already written two concertos for piano. "His concertos," wrote the proud father, "are strong, and the difficulties for the performer are enormous. I have always believed Hummel's concertos to be difficult, but they are easy in comparison with these." No portion of Berlioz' "Lelio" had been composed before 1827, and the work itself was not finished until 1832, and none of the music was performed before 1830. Moreover, the program of the concert given by Liszt in 1827 distinctly sets forth the work as "Concerto (MS.) for Pianoforte, with orchestral accompaniment by Master Liszt." It may be mentioned that at this concert Liszt—a boy of sixteen—also played variations of his own composition on the theme of "Rule Britannia," an extempore fantasia upon a given subject, and he took part in an arrangement for two pianos of Cherubini's overture to "Les Deux Journées," and in a quartet for voice, harp, piano and violin by Moscheles and Mayseder. It is most probable that the concerto was one of the two referred to by Adam Liszt. Moscheles stated that the work contained "chaotic beauties." The concerto, like many another of Liszt's early creative effort, has been lost.

The concerto in A major—that performed upon this occasion—belongs to a far later period, although a sketch for a portion of the work, now preserved in the Liszt Museum at Weimar, is dated September, 1839—fourteen years later than the date of the concert to which reference has just been made. Pohl, in his "Franz Liszt," gives 1840-1845 as the period of the first drafts of the concerto. In a letter written by Hans von Bülow to Weissheimer (October, 1862) there is stated the fact that Liszt made two versions of the work. The concerto must have been fully scored by the year 1849, for in a letter written on August 1, 1849, Liszt informed Raff that the copying of the orchestral score of the two concertos was finished.

The first performance took place January 7, 1857, at the Grand Ducal Theater at Weimar, at a concert given by Hans von Bronsart for the benefit of the pension fund of the Weimar Orchestra. Bronsart

was the interpreter of the solo part, and Liszt conducted. The work was played from manuscript, as the A major concerto was not published in score until 1863, or in the orchestral parts until 1874. An edition for two pianos had been brought out in 1862. At the Weimar concert Liszt's symphonic poem "A qu'on entend sur la montagne" was played for the first time, and there was also given a first production to a piano trio by Bronsart. Other works on the program were Schumann's "Schön Hedwig" and "Der Haideknabe," sung by Marie Seebach, who also recited a humorous poem, "Zwanzig, dreissig, vierzig."

Upon the manuscript of the A major concerto Liszt placed the title "Concert symphonique," and a dedication to Hans von Bronsart.

The orchestral portion of the work is scored for three flutes (the third interchangeable with a piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, kettledrums, cymbals and strings.

Adagio sostenuto assai, A major, 3-4 time. The principal theme of the work is announced at once by the woodwind. The piano enters at the thirteenth measure, and sets forth a transformation of the theme. A melody is played dreamily by the horn accompanied by the solo instrument. An oboe and a solo violoncello take it up. There is a *cadenza* for the piano leading into a new theme in D minor; the time is hastened, and a *crescendo* followed by a pause introduces a new section (*Allegro agitato assai,* B flat minor, 6-8 time). A *tutti* (*un poco piu mosso*) and octave passages for the piano follow. There is another *cadenza,* and the time changes to *Allegro Moderato,* E major, 4-4 time. A solo violoncello puts forward a melody based on the first theme, and there is a subsidiary idea given to the piano. A *cadenza* appears again, leading to *Allegro deciso* based on previous material. There is development of this, followed by the first theme presented by the piano and orchestra *ff* in march form (*Marziale un poco meno Allegro*). A brilliant *coda* concludes the work.

NORWEGIAN RHAPSODY

Edouard Lalo
Born Jan. 27, 1823
Died Apr. 23, 1892

IN 1875 Lalo composed for the violinist, Pablo Sarasate, his Symphonie Espagnole, and the universal admiration expressed for this work encouraged the composer to create another piece of somewhat similar nature, and for the same instrument. The success which fell to the share of this new work—a Fantasia Norvegienne—was scarcely less than that of the Symphonie Espagnole, and Lalo took much pride in the fact that his composition achieved some of its greatest triumphs in Germany, in which country it was extensively performed by Sarasate.

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It was this success which induced Lalo to give to the world a work of Norwegian character for orchestra.

In composing this he drew upon some of the material which had gone to the construction of the violin piece, but while the new work was largely indebted to the Fantasie, it also contained considerable matter of its own. From the Fantasie Norvegienne Lalo drew for use in the Rapsodie, the first movement and a theme from the second movement (*andante*).

The first performance of the Rapsodie Norvegienne took place at a concert of the Société National, given April 20, 1879, in the Salle Erard, Paris. It was also played at a Chatelet concert, October 26th of the same year. On each of these occasions the success of the composition was well pronounced, and it has since been repeated in many concert rooms.

Lalo's work, which is dedicated to Edouard Colonne (at whose concerts it was first interpreted), is scored for the following orchestra: two flutes (piccolo), two oboes, two clarinets, two bassoons, four horns, four trumpets, three trombones, ophicleide (tuba), two kettledrums, bass drum, tambourine, triangle, harp, strings.

The composer divided his Rhadsody into two parts. The first being (*Andantino,* A major, 6-8 time) with material set forth principally by the strings and leading without pause into the main movement of the division (*Allegretto,* A major, 2-4 time) in which the theme is set forth by the clarinet and taken up by the first violins, over a *pizzicato* accompaniment in the strings, and chords for the harp.

The second part (*Presto,* D minor, 3-4 time) has its subject announced *ff* by the trumpets, the end of each phrase being punctuated by two chords in the full orchestra. A broader theme follows on the G string of the violins. Episodical material is introduced, particularly a triplet figure, and the closing portion of the movement brings back the material of the opening division given to the trumpets.

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Sunday Afternoon, March 17, 2:30 o'clock

PROGRAMME

1. Symphony No. 3, F Major, Op. 90.....BRAHMS
   - Allegro con brio
   - Andante
   - Poco Allegretto
   - Allegro

(INTERMISSION)

2. Selections from "The Damnation of Faust".....BERLIOZ
   - a. Minuet des Follets
   - b. Dance des Sylphs
   - c. Rakoczy March

3. "Caucasian Sketches" .....IPPOLITOW-IVANOW
   - I. Dans le défile
   - II. Dans l'Aoule
   - III. Dans la Mosquée
   - IV. Cortége du Serdare.

4. Capriccio Espagnol, Op. 34.....RIMSKY-KORSAKOW
   - Alborada
   - Variations
   - Alborada
   - Scene and Gypsy Song
   - Fandango of the Asturias
   - (Played without pause)

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PROGRAMME NOTE :: By Hubbard William Harris

ANDANTE SPIANATO AND POLONAISE, OPUS 22

Frederic Chopin
Born Feb. 22, 1810
Died Oct. 17, 1849

THE full title of this famous composition reads (in translation) "Grande Polonaise brilliant, preceded by an Andante spianato, for the piano with orchestra. Dedicated to Madame the Baroness d'Est." It is supposed to have been written (or begun, at least) in 1830, and was published in 1836. Chopin played it in public for the first time on April 26, 1835, at a Paris Conservatoire concert arranged for Habeneck's benefit—this being named as the only occasion on which he performed it with orchestra.

The piece opens with the "Andante spianato" named in the title—a tranquil, sustained movement (spianato signifying smoothly or evenly) for the pianoforte alone, and partaking somewhat of the style and temper of the master's nocturnes. "It makes one think of a lake on a calm, bright summer day"—says Chopin's devoted and painstaking biographer, Frederick Niecks. "A boat glides over the pellucid, unruffled surface of the water, by-and-by halts at a shady spot by the shore, or by the side of some island (3-4 time), then continues its course (6-8 time), and finally returns to its moorings (3-4 time)."

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FIRST

Grand Evening "Pop" Concert

By Augmented

San Francisco Symphony Orchestra

ALFRED HERTZ

Conductor



CIVIC AUDITORIUM

TUESDAY EVENING,
MARCH 5, 1918

8:15 O'CLOCK

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ASSISTING ARTISTS

Edwin H. Lemare - - - Organist

Louis Persinger - - - - Violinist

Horace Britt - - - - Violoncellist

Kajetan Attl - - - - - Harpist



"STAR SPANGLED BANNER"

Oh, say, can you see by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there.
Oh, say, does that Star Spangled Banner yet wave,
O'er the land of the free and the home of the brave?

March 5, 1918
Civic Aud

PROGRAMME

1. Star Spangled Banner

2. Overture, "Poet and Peasant" ..... SUPPÉ

3. *a.* Aragonaise
   b. Aubade
   c. Madriléne
   d. Navarraise
   } from "Le Cid" ..... MASSENET

4. Rondo Capriccio ..... (For Organ) ..... LEMARE
   EDWIN H. LEMARE

5. *a.* "The Swan" ..... SAINT-SAENS
   Violoncello Obligato, HORACE BRITT
   b. "Humoresque" ..... DVORAK
   c. "Serenade" ..... PIERNÉ

6. *a.* Bohemian Folk Songs ..... ATTL
   b. "At the Fountain" ..... ZABEL
   Harp Solo, KAJETAN ATTL

7. Largo ..... (For Orchestra and Organ) ..... HANDEL

8. Overture, "William Tell" ..... (By Request) ..... ROSSINI

(INTERMISSION)

9. Overture, "Rienzi" ..... WAGNER

10. "Ave Maria" . (For Orchestra, Organ, Violin and Harp) . BACH-GOUNOD
    Violin Obligato, LOUIS PERSINGER

11. British Folk-Music Settings ..... GRAINGER
    a. "Irish Tune from County Derry" b. "Molly on the Shore"
    c. "Shepherds' Hey"

12. Meditation from "Thais" ..... MASSENET
    Violin Obligato, LOUIS PERSINGER

13. Intermezzo from "Cavalleria Rusticana" ..... MASCAGNI
    (For Orchestra and Organ)

14. Overture, "The Year 1812" ..... TSCHAIKOWSKY

LAST POPULAR CONCERT

BY THE COMPLETE

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conducting

CORT THEATRE

SUNDAY AFTERNOON, MARCH 10, 2:30 O'CLOCK

Soloists { HORACE BRITT—Cello
EMILIO PUYANS—Flute
HAROLD RANDALL—Clarinet

PROGRAMME

NATIONAL ANTHEM

1. Overture, "Fra Diavolo" ..... AUBER
2. Pizzicato Ostinato, from 4th Symphony.. TSCHAIKOWSKY
3. Tarantelle, for Flute, Clarinet and Orchestra.. SAINT-SAENS
   EMILIO PUYANS, Flute
   HAROLD RANDALL, Clarinet
4. Invitation to the Dance ..... WEBER
5. Kol Nidrei, for Violoncello and Orchestra..... BRUCH
   HORACE BRITT, Cello
6. Carmen Suite ..... BIZET
7. Prize Song, from "The Mastersingers" ..... WAGNER
   Violin Obligato, LOUIS PERSINGER
8. American Fantasie ..... HERBERT

All Tickets on Sale Sherman, Clay & Co., San Francisco, and at Cort Theatre from 9 a. m. on days of Concerts.

The Organ Recitals of Edwin H. Lemare, the Official City Organist, will be continued each Thursday evening at 8:15 p. m. and each Sunday afternoon at 3 o'clock from and after Thursday, March 7, 1918.

The San Francisco Symphony Orchestra

Programme

SEVENTH 

SEASON

1917 - 1918

Alfred Hertz - - Conductor

March 7, 1918

Victory Theatre—San Jose

TENTH and LAST POPULAR CONCERT

BY THE COMPLETE

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conducting

CORT THEATRE

SUNDAY AFTERNOON, MARCH 10, 2:30 O'CLOCK

Soloists { HORACE BRITT—Cello
EMILIO PUYANS—Flute
HAROLD RANDALL—Clarinet }

PROGRAMME

NATIONAL ANTHEM

1. Overture, "Fra Diavolo" ..... AUBER

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All Tickets on Sale Sherman, Clay & Co., San Francisco, and at Cort Theatre from 9 a. m. on days of Concerts.

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - CONDUCTOR
A. W. WIDENHAM - - - - - - Secretary-Manager

1917—SEVENTH SEASON—1918

VICTORY THEATRE
SAN JOSE

THURSDAY EVENING, MARCH 7, 8:15 O'CLOCK

SOLOIST—KAJETAN ATTL—HARPIST

PROGRAMME

1. BEETHOVEN.....Symphony No. 5, C Minor
   Allegro con brio
   Andante con moto
   Allegro (Scherzo and Trio)
   Finale Allegro

(INTERMISSION)

NATIONAL ANTHEM

2. DEBUSSY.....Prelude to "The Afternoon of a Faun"

3. BIZET.....Suite No. 1, "L'Arlesienne"
   Prelude
   Minuette
   Adagietto
   Carillon

4. Three Selections for Harp Solo—
   a. ATTL.....Bohemian Folk Songs
   b. TEDESCHI.....Marionette Dance
   c. ZABEL.....At the Fountain

KAJETAN ATTL

5. TSCHAIKOWSKY .....March Slav

Local Direction Blake & Amber, Lyceum Department, San Francisco.
Herbert Meyerfeld, Mgr.

SYMPHONY NO. 5, C MINOR, OPUS 67

Ludwig van Beethoven
Born Dec. 16, 1770
Died Mar. 26, 1827

IF Beethoven had realized his original intention the C Minor Symphony would not have been the fifth of the series of symphonies but the fourth; for the work was taken up after the composition of the "Eroica," and Beethoven occupied himself with the C Minor Symphony, as the sketch-book clearly shows, at the same time that he was engaged upon the opera "Fidelio" and the C major concerto for the piano. We may take it that the symphony was begun late in 1840, or at the beginning of the following year; but Beethoven made sketches for the first three movements at periods much earlier than this, and there is a sketch for a movement of a symphony in C minor, bearing some resemblance to the theme of the Scherzo, which dates as far back as 1795.

The symphony is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, double bassoon, two horns, two trumpets, three trombones, kettledrums and strings.

I. (*Allegro con brio,* C minor, 2-4 time.) There is no introduction. The principal theme is announced at once by the strings and clarinets, the first four notes of which are the rhythmical foundation upon which the whole movement, and, indeed, with certain modifications, nearly the whole work is constructed. Schindler declared that Beethoven had said of the portentous motive, "So Fate knocks at the door." One may well be cautious in accepting this statement, as also another in which Beethoven was said to have been inspired to the subject by the notes of a yellowhammer which he heard on one of his rural walks. Czerny stated that this fact was well known to many of the composer's friends; but Czerny was not always a trustworthy authority. The second theme, in E flat, is called out by the horn *fortissimo.* Note how the first four notes are drawn from the principal theme. Immediately following the phrase in the horn the strings bring forward a tranquil continuation, which, through a gradual *crescendo,* leads to a vigorous *coda* based on the first theme. The development is concerned with the opening phrase of the symphony for fifty-five measures, after which the horn figure of the second theme is worked out. In the Recapitulation the first four notes, with the pause, belonging to the principal theme, are given to the full orchestra *ff.* The second subject appears in C minor, and there is a lengthy *coda,* the material of which is taken from the opening theme.

II. (*Andante con moto,* A flat major, 3-8 time.) This movement is a double theme and variations. The first theme is announced by the violoncellos and violas, the woodwind, and later the strings continuing it. The second theme appears in the clarinets and bassoons with triplet accompaniment in the violas and *pizzicato* bass. There is a sudden modulation to C major and the material is again presented *ff,* the triplets now appearing in the violas and violins.

The first variation is given out, in the original key, by the 'cellos and

violas in a sixteenth note figure, accompanied by *pizzicato* chords in the remaining strings. The variation of the second theme makes use of thirty-second notes commencing in the violas. The second variation also employs thirty-second notes in the lower strings, *pizzicato* accompaniment in the violins and double basses. This leads to a pause, followed by *pianissimo* chords in the strings, over which there comes a little duet between the clarinet and bassoon, with imitations in the other woodwind instruments. The second theme is shouted forth martially by the full orchestra, in C major. Following this there arrives, after some preluding in the strings, a third variation, given out in A flat minor, by the woodwind, with *pizzicato* harmony in all the strings save the first violins, which play a broken chord figure in thirty-second notes. The second theme is omitted. A coda (*Piu moto*) is introduced, its theme played first by the bassoon, and later by the violoncellos. The closing portion is built also on portions of the opening theme.

III. (*Allegro,* C minor, 3-4 time.) Although not so named on the score, this movement is a *Scherzo.* "It is," said Berlioz, "a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fixed upon you." The movement begins with a phrase for the basses, followed by one for all the strings and certain wind instruments, ending with a pause. This is repeated slightly modified. After the pause a new idea is announced by the horns *ff.* Note the indebtedness of this theme to the first four notes which opened the principal subject of the first movement. There is much development of this material. The trio begins with a figure in the basses which reminded Berlioz of "the gambols of a frolicsome elephant." Toward the close of the trio there is a long *diminuendo* leading to a repetition of the first portion of the movement. This rehearsing of the first part brings forward certain modifications. The opening theme, *Legato* at the beginning of the movement, is now *staccato,* and there are also other changes. At the end there is a long passage (note the persistent beat of the drum) joining this movement to the *Finale.*

IV. (*Allegro,* C major, 4-4 time.) The triumphal subject with which this movement begins is given to the whole orchestra. A piccolo, double bassoon and three trombones appear in the movement for the first time in the symphony. A transitional passage with a new idea in the woodwind and horns, leads to the second theme in G, a melody with a triplet figure in the first violins, with triplet accompaniment in the second violins and violas. There is another section of this subject, following an ascending and descending scale figure in the violins. This division of the theme is brought forward by the violas, reinforced by the clarinet and then taken up by the full orchestra.

The development works out the second theme. After extended treatment of this there is a *crescendo,* a climax following which there is interpolated part of the *Scherzo.* The Recapitulation brings back the subjects as before, the second theme being now in C major, and the movement is brought to its conclusion by a lengthy *coda.*

PRELUDE, "THE AFTERNOON OF A FAUN" (Eglogue by S. Mallarmé)

Achille Claude Debussy
Born Aug. 22, 1862, at St. Germain

THE artistic aims and achievements, writes Felix Borowski, of Stéphané Mallarmé had so much in common with those of Debussy, that in advancing the principles which actuated the author of "L'Apres-Midi d'un Faune" in the creation of his work, much of the standpoint of Debussy will be understood as well. Mallarmé —he was born in 1842 and died in 1898—was a symbolistic poet. There was nothing of adventure or excitement in his life beyond such excitement as could be found in a professorship of English at the Lycee Fontanes in Paris. His was an existence—as Edmund Gosse wrote—"spent in a Buddhistic calm, in meditation." Nevertheless Mallarmé was a figure of influence in the young school of French literature. On Tuesdays there was at his flat in the Rue de Rome many a gathering of disciples. One can imagine that Debussy was not seldom there. Arthur Symonds, who sympathized with Mallarmé's ideals, described the poet's home as "a house in which art, literature, was the very atmosphere, a religious atmosphere; and the master of the house, in his just a little solemn simplicity, a priest." "The Afternoon of a Faun," which appeared in 1876, was the starting point of Mallarmé's later ideas in regard to poetic style. It appeared with curious illustrations by Eduard Manet and caused much speculation and some derision among the literary lights of France. One cannot do better than return to Mr. Gosse for an explanation of the poet's aims—an explanation which reflects with remarkable accuracy the aims of Claude Debussy. "Translated into common language, then, the main design of M. Mallarmé and his friends seems to be to refresh the languid current of French style. They hold that art is not a stable nor a definite thing, and that success for the future must be along paths not easily traversed in the immediate past . . . . They make infinite experiments, they feel their way." Mr. Gosse then shows that the poet rejected the old worn phrases in favor of the odd, exotic and archaic terms. He aimed to "use words in such harmonious combinations as will suggest to the reader a mood or condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." In later life the obscurity of Mallarmé's style became more and more pronounced until even his disciples were reduced to desperation in their efforts to put meaning behind his words. There is much that is obscure in the language of "L'Apres-Midi d'un Faune," but the substance of the poet's mood and meaning is thus summed up by Mr. Gosse:

". . . . A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness

among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep . . . . . ."

Debussy's Prelude was composed in 1892, and was brought out at a concert of the Société Nationale, December 23, 1894, in Paris. The work is scored for three flutes, two oboes, two clarinets, four horns, two harps and strings.

SUITE NO. 1, "L'ARLESIENNE"

Georges Bizet
Born Oct. 25, 1838, at Paris
Died June 3, 1875, at Bougival (near Paris)

THIS is the first of two groups of movements arranged for concert purposes from the entr'actes and incidental music which he had written for Alphonse Daudet's drama "L'Arlesienne."

The first movement, Prelude—in C minor and 4-4 time—opens *allegro deciso* (*tempo di marcia*), with a sturdy theme given out by the deeper wood-winds, horns and strings (exclusive of the basses) in unison. This movement ends in C major, with the *tempo un peu moins lent,* brings this movement to a close. The first violins and violas (muted) play *pianissimo* a rich, songful melody which later is given out more sonorously by all the strings (muted and in octaves), over an accompaniment from the wood-winds and brasses.

The second movement, *Minuetto allegro giocoso*—in E flat major and 3-4 time—is a dainty, tripping composition in the usual minuet form, with a trio (in A flat major), built above a persistently droning bass—somewhat like the "musette" of a gavotte.

The third movement is a beautiful, nocturne-like *Adagietto* in F major and 3-4 time—a somewhat brief composition of the romanza type, scored for the muted strings only, without the basses.

The last movement—in E major, *Allegretto moderato* and 3-4 time—is a carillon, a form of musical composition in which the persistent imitation of a chime of bells is made the frame-work over which a fabric

of ingenious melodic invention is woven. In this instance the bell-motive is made up of the three tones—G sharp, E and F sharp—reiterated, for the most part, by the horns and harp, while the other instruments build up a delicate gauze-work of vivacious melody all about it. The trio—in 6-8 time, *Andantino*—is a graceful, idyllic episode.

"BOHEMIAN FOLK SONGS" — Attl

These songs comprise a most sympathetic Harp arrangement by Mr. Attl, of folk and dance music of his own country, concluding with Bohemia's National Anthem, "Where is My Home?"

"MARIONETTE DANCE" — Tedeschi

This dance is a very graceful and sprightly number for Solo Harp, in which the melody sings above the arpeggio accompaniment.

"AT THE FOUNTAIN" — Zabel

This Harp solo is so delightfully descriptive of its title that it needs no explanatory note.

MARCH SLAV, OPUS 31

Peter Iljitsch Tschaikowsky
Born May 7. 1840
Died Nov. 6, 183

THIS familiar selection was a product of 1876—the year which witnessed the war between Servia and Turkey. In the midst of the Slavonic enthusiasm which prevailed at the time Nicholas Rubinstein arranged a grand concert for the benefit of the wounded, and it was for this affair that Tschaikowsky, fired by the patriotic temper of the hour, wrote the brilliant composition we are now to hear. This piece—which, by the way, was first called the "Russo-Servian" march—scored an instant and immense success.

But few words of explanation are necessary in connection with a work so patently an expression of patriotic enthusiasm. In the beginning the bassoons give out softly sombre theme, the "local coloring" of which will not pass unnoticed. Presently are heard the ringing calls of trumpets, and the whole moves on to a resounding full-orchestra climax. An interesting feature of the trio is the introduction of a strain from the Russian national anthem, which will be heard again in the finale.

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - CONDUCTOR
A. W. WIDENHAM - - - - - - Secretary-Manager

1917—SEVENTH SEASON—1918

SIXTH and LAST OAKLAND CONCERT

OAKLAND AUDITORIUM THEATRE

FRIDAY EVENING, MARCH 8, 8:15 O'CLOCK

Soloists— { EMILIO PUYANS—Flute
HAROLD RANDALL—Clarinet

PROGRAMME

1. MOZART .....Symphony, E Flat
   - I. Adagio
   - II. Andante con moto
   - III. Menuetto, Allegro
   - IV. Finale, Allegro

2. SAINT-SAENS ..... Tarantelle
   (For Flute, Clarinet and Orchestra)
   EMILIO PUYANS, Flute
   HAROLD RANDALL, Clarinet

3. { *a.* BACH-WILHELMJ .....Air for the G String
   Obligato, LOUIS PERSINGER
   b. WAGNER ..... Dreams

(INTERMISSION)

4. RIMSKY-KORSAKOW.....Suite Scheherazade, Opus 35
   - I. The Sea and Sinbad's Ship
   - II. The Narrative of the Calender Prince
   - III. The Young Prince and the Young Princess
   - IV. Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Bronze Statue of a Warrior. Conclusion

NATIONAL ANTHEM

Oakland Series—Direction Miss Z. W. Potter

SYMPHONY, E FLAT (NO. K. 543)

Wolfgang Amadeus Mozart
Born Jan. 27, 1756
Died Dec. 5, 1791

MOZART composed his three last and greatest symphonies in a period of time covering a little over six weeks—the symphony in E flat (K 543) having been completed June 26, 1788, that in G minor, July 25, and the C major symphony ("Jupiter"), August 10. He had occupied himself throughout the whole of his career with the composition of works of this nature; for Mozart wrote his first symphony at the age of eight; and in the space of twenty-four years which intervened between the writing of that work and of the "Jupiter" symphony, his last, the master set down no fewer than forty symphonies. Why, after having composed the "Jupiter" symphony in 1788, he should have refrained, in the three remaining years of his existence, from composing any other, is an enigma difficult to explain. Nor is it possible to say where the E flat major symphony was first produced, nor when. The year which saw the creation of the three great works named above was a year of worry and discouragement in Mozart's life—a life in which worry and discouragement were always present, more or less. "Don Giovanni" had been produced in Prague at the end of 1787, and to devote himself to the details of rehearsal Mozart had given up many of his pupils. The opera brought him only a miserable sum, and a repetition of it in Vienna in 1788 was a failure. By the summer of 1788 the master was financially in miserable plight. In his extremity he wrote to his friend and fellow-mason, Michael Puchberg, for a loan. "The conviction that you are a true friend of mine, and that you know me to be an honorable man, gives me the courage to open my whole heart to you and to make the following request." Mozart then begged for "one or two thousand gulden for one or two years, at the usual rate of interest." The possession of such a sum would, the composer said, permit him "to work with a mind more free from care and with a lighter heart, and thus earn more." Puchberg sent in answer to this appeal two hundred florins, on the 17th of June. Ten days later Mozart's affairs were once more desperate, and he again turned to Puchberg for help. "If you, my dear friend," he wrote, "cannot assist me in this emergency I shall lose both my honor and my credit, the only two things I am anxious to preserve." Mozart had, the day before he wrote this letter, completed the E flat major symphony—he had newly moved to a house in the Wahringer Gasse, Vienna—and he informed his friend and benefactor that "if dismal thought did not so often intrude (and I strive hard to dismiss them) I should be very well off here, for I live agreeably, comfortably and, above all, cheaply." It was under these conditions that Mozart gave to the world the E flat symphony. But the creation of this masterpiece helped the exchequer not at all. The duns were still clamoring at the door. It became imperative that Mozart should do something—he did not know exactly what—to raise the wind. Prince Carl Lichnowsky decided for him. That nobleman, a pupil of the composer, was about to visit his Silesian property, and to proceed afterward to Berlin. Mozart could occupy a place in his traveling carriage, and give concerts in Germany. The

master gladly assented and the two proceeded to Berlin by leisurely stages. In May, 1789, Mozart gave a concert in Leipzig, and at this there were performed two manuscript symphonies of his composition. It is probable, but by no means certain, that the E flat or perhaps the "Jupiter" symphony was one of them; but at that time neither the numbers nor the keys of symphonies were printed in the announcements or in the programs of concerts. The concert was a failure. Few people attended it, and most of those who were there had received free tickets from Mozart. In June the master was back in Vienna; his wife was seriously ill, and the admirable Puchberg had once more to be appealed to.

The E flat symphony is scored for flute, two clarinets, two bassoons, two horns, two trumpets, kettle-drums and strings. It opens with an Introduction (*Adagio,* E flat major, 4-4 time) twenty-five measures long. Much use is made in it of a dotted figure, first given out on the second beat of the second measure. The Introduction leads without pause into the main movement (*Allegro,* E flat major, 3-4 time); its theme is announced by the first violins.

The violoncellos and basses take up the theme. A transitional passage opens with the full orchestra, *forte.*

The second subject in B flat major, is given partly to the strings and partly to the woodwind.

The thematic material having been set forth, the Exposition is repeated, and following this repetition the Development begins, its contents being largely concerned with the working out of the second theme, and a little figure which had occurred at the close of the Exposition. The Recapitulation opens with the principal theme scored as at the beginning of the Exposition (see No. 1). The transitional passage also makes its entrance as before, but the second subject is now in E flat instead of B flat major.

II. *Andante con moto,* A flat major, 2-4 time. The principal theme is allotted to the strings.

Two measures for wind instruments prepare the way for another subject, of more impetuous character than the first, also given to the strings. The passage which had been given to the wind instruments alone is developed, and there is a return of the first subject in the woodwind with a counter-theme against it in the strings. Development takes place, and the opening subject reappears in the strings as at first, this repetition bringing the movement to a close.

III. Menuetto (*Allegro,* E flat major, 3-4 time). The subject is announced at once, *forte.*

This is worked out in accordance with the traditional method of constructing minuets and other pieces of their kind. The minuet proper contains two parts, each repeated, and the Trio follows with its theme in the clarinet.

This, too, is in two parts—each repeated—and at the close the minuet is heard once more.

IV. Finale (*Allegro,* E flat major, 2-4 time). The movement opens with a jolly theme in the first violins, the accompaniment for the first eight measures being given only to the second violins.

:: PROGRAMME NOTE ::

The theme having been repeated *forte* by the full orchestra, a bustling sixteenth note figure leads to the second subject, in B flat major, announced by the first violins. The coda is based on the first theme. On the first theme, too, the Development is based. The Recapitulation brings forward the first subject more fully scored than at the beginning of the movement. The second theme is now in E flat, but scored as in the Exposition. The coda is eight measures longer than that which closed the first division of the movement, but its material is the same.

TENTH and LAST POPULAR CONCERT

BY THE COMPLETE

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conducting

CORT THEATRE

SUNDAY AFTERNOON, MARCH 10, 2:30 O'CLOCK

Soloists { HORACE BRITT—Cello
EMILIO PUYANS—Flute
HAROLD RANDALL—Clarinet

PROGRAMME

NATIONAL ANTHEM

1. Overture, "Fra Diavolo" ..... AUBER
2. Pizzicato Ostinato, from 4th Symphony.. TSCHAIKOWSKY
3. Tarantelle, for Flute, Clarinet and Orchestra.. SAINT-SAENS
   EMILIO PUYANS, Flute
   HAROLD RANDALL, Clarinet
4. Invitation to the Dance ..... WEBER
5. Kol Nidrei, for Violoncello and Orchestra..... BRUCH
   HORACE BRITT, Cello
6. Carmen Suite ..... BIZET
7. Prize Song, from "The Mastersingers" ..... WAGNER
   Violin Obligato, LOUIS PERSINGER
8. American Fantasie ..... HERBERT

All Tickets on Sale Sherman, Clay & Co., San Francisco, and at Cort Theatre from 9 a. m. on days of Concerts.

TARANTELLA, OPUS 6

Charles Camille Saint-Saens
Born Oct. 9, 1835

THE first part of the movement—in A minor, *Presto ma non troppo* and 6-8 time—opens with a short preluding of the strings, which leads to the statement of the sprightly first theme by the solo instruments. Another motive which appears shortly in the first violins is taken up by the second violins and violas, the solo instruments embellishing with sundry brilliant flourish, and the whole coming to an end presently with a spirited climax for the orchestra. The trio which follows (in A major) runs on a more sustained and expressive theme, which reminds one forcibly of the theme of the trio in the Chopin Funeral March. This melody appears first in the solo clarinet (reinforced by the first violins) off-set by running passage-work in the solo flute, to be taken up shortly by the latter with the passage-work transferred to the clarinet, and subsequently by all the violins with the figuration distributed between the two solo instruments. After the trio has come up to a *pianissimo* conclusion the first part of the movement is taken up again, working up forthwith to a spirited final climax.

AIR FROM SUITE NO. 3, D MAJOR

Johann Sebastian Bach
Born March 21, 1685
Died July 28, 1750

THIS beautiful selection has its proper place as the second movement of Bach's third orchestral suite (or "overture"—as such works were styled in his day), which is supposed to have been written during the period of his residence at Leipsic. It is the most familiar, doubtless—as well as the most universally admired of all of the great master's orchestral compositions, being the original of the celebrated "Air for the G String"—the latter being a transcription for violin with pianoforte accompaniment (by August Wilhelmj), in which the movement is transposed to C major and the noble melody given to the sonorous low string of the solo instrument.

In its original form the movement (in D major, *Lento* and 4-4 time) so gloomy that it has been called "Suicide music." It has no regular is scored for the strings only, the melody being carried by the violins—but not on the G string.

"DREAMS"

Richard Wagner
Born May 22, 1813
Died Feb. 13, 1883

This song is the fifth of a series of songs, whose text was written by Mathilde Wesendonck, (1828-1902). Dreams was composed December 4, 1857.

DREAMS

Tell me what these dreams of wonder,
  All my soul in bonds enchanting,
Not like bubbles burst asunder,
  Leaving naught but foam remaining?

Visions, ever brighter growing,
  Ev'ry day and ev'ry hour
With a heaven-born lustre glowing,
  Mighty in their holy power.

Visions, rays of glory taking,
  Bringing rapture none can measure,
In my heart her image making,
  All forgotten save my treasure.

Visions, as when spring-time voices
  Call from snow the blossoms sweet,
Ev'ry tiny bud rejoices,
  Glad the new-born day to greet.

Let the flowers blooming brightly,
  Soft exhale their fragrant breath,
On thy bosom resting lightly
  Let them, fading, sink to death.

"SCHEHERAZADE" SUITE, OPUS 35,

Nikolaus Andrejewitsch Rimsky-Korsakow
Born May 21, 1844, at Tichvine, Novgorod (Russia)

THE following is the "program" of this composition, as it appears on the title-page of the orchestra score:—

The Sultan Schahriar, persuaded of the falseness and faithlessness of women, had sworn to have each one of his wives put to death after the first night. But the Sultana Scheherazade saved her life by interesting him in the stories which she narrated for a thousand and one nights. Impelled by curiosity, the Sultan remitted the punishment of his wife day after day, and finally renounced entirely his bloodthirsty resolution.

Many wonderful things were told Schahriar by the Sultana Scheherazade. In her narratives the Sultana drew on the poets for their verses, on folksongs for their words, and intermingled tales and adventures with one another.

All through the four movements of the suite runs a rambling

Oriental melody (appearing usually in the solo violin) which stands for Scheherazade, the story-teller.

The first movement—a water-picture, as its title indicates—opens with a powerful motive suggestive of the majesty of the sea.

After some placid harmonies from the wind instruments the solo violin gives out the Scheherazade motive to an accompaniment from the harp, following which the movement proper begins (in E major, *Allegro non troppo* and 6-4 time) with the Sea motive—now worked up in conjunction with an undulating *arpeggio* figure, the Wave motive, which will be heard almost continuously throughout the rest of the movement. After a climax a modulation leads to the entrance of the second theme proper—the Ship motive, stated first by the solo flute and carried on by other woodwinds, accompanied appropriately by the Wave motive. Shortly afterward the solo violin brings back the Scheherazade motive. Further developments of the materials mentioned consume the rest of the movement, which is entirely free in its structure, conforming to no classic model.

The second movement commences with the Scheherazade motive, again in the solo violin and accompanied by the harp. Then the Calender Prince begins his story—solo bassoon, accompanied by a long-sustained drone from four double-basses (muted).

This theme is worked up forthwith with much variety of instrumentation, leading at last to the appearance of a spirited motive in the brasses, whose elaborate development is punctuated by reminiscences of the Scheherazade motive.

Then the Prince's narrative is taken up again, Scheherazade's motive reappearing from time to time, and the Sea motive from the first movement towards the close.

The third movement—in G major, *Anddantino quasi allegretto* and 6-8 time—is developed from two melodious themes which bear a very close resemblance to each other.

With the entrance of the second theme a dash of characteristically Oriental coloring comes to notice in the picturesque use which the composer has made of the percussion instruments—tambourine, triangle, cymbals and snare drum. As the movement proceeds the Scheherazade motive reappears now and again.

The fourth and last movement brings together all the themes already mentioned, and some new ones—all of which are worked up elaborately. The composer's "program" of this movement will satisfy all explanatory requirements. Beginning at Bagdad the festivities appear to be continued on board ship, to be cut short abruptly by the terrific collision with the magnetic mountain. A furious tempest rages Sea and Wave motives in the brasses and strings). When it has subsided the movement comes to a tranquil ending with some vanishing reminiscenses of the motives of the Sea, the Waves and Scheherazade.



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Programme

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1917 - 1918

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Cort Theatre

Sunday Afternoon, March 10, 1918

2:30 o'clock

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CORT THEATRE

Friday Afternoon, March 15, 3:00 o'clock

Sunday Afternoon, March 17, 2:30 o'clock

PROGRAMME

1. Symphony No. 3, F Major, Op. 90.....BRAHMS
   - Allegro con brio
   - Andante
   - Poco Allegretto
   - Allegro

(INTERMISSION)

2. Selections from "The Damnation of Faust".....BERLIOZ
   - a. Minuet des Follets
   - b. Dance des Sylphs
   - c. Rakoczy March

3. "Caucasian Sketches" .....IPPOLITOW-IVANOW
   - I. Dans le défile
   - II. Dans l'Aoule
   - III. Dans la Mosquée
   - IV. Cortége du Serdare.

4. Capriccio Espagnol, Op. 34.....RIMSKY-KORSAKOW
   - Alborada
   - Variations
   - Alborada
   - Scene and Gypsy Song
   - Fandango of the Asturias
   - (Played without pause)

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Sunday Afternoon, March 10, 2:30 o'clock

CORT THEATRE

Soloists { HORACE BRITT—Cello
EMILIO PUYANS—Flute
HAROLD RANDALL—Clarinet

PROGRAMME

NATIONAL ANTHEM

1. AUBER .....Overture, "Fra Diavolo"

2. TSCHAIKOWSKY .....Pizzicato Ostinato
From Symphony No. 4

3. SAINT-SAENS ..... Tarantelle
For Flute, Clarinet and Orchestra
EMILIO PUYANS, Flute
HAROLD RANDALL, Clarinet

4. WEBER .....Invitation to the Dance

(INTERMISSION)

5. BRUCH....Kol Nidrei, for Violoncello and Orchestra
HORACE BRITT, Cello

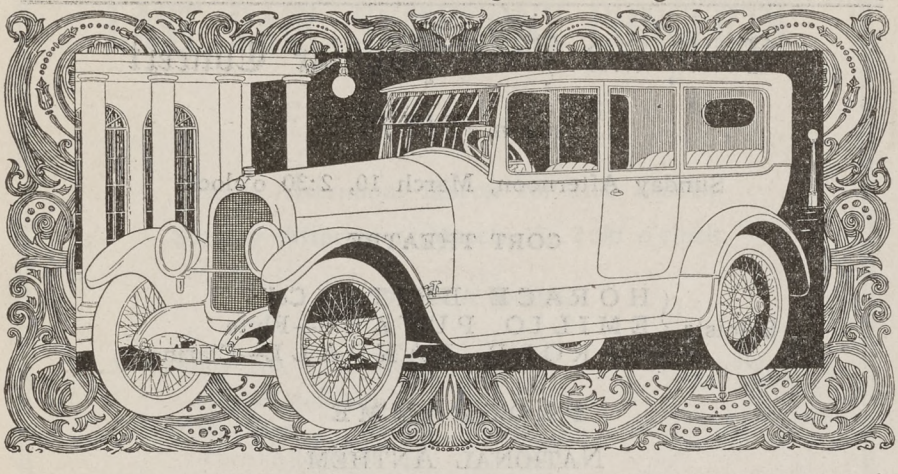
6. BIZET ..... "Carmen Suite"

7. WAGNER.....Prize Song, from "The Mastersingers"
Violin Obligato, LOUIS PERSINGER

8. VICTOR HERBERT .....American Fantasie

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:: PROGRAMME NOTE ::

OVERTURE, "FRA DIAVOLO"

Daniel Francois Esprit Auber
Born Jan. 29, 1782
Died May 12, 1871

FROM the three act comic opera by the same name. Libretto by Scribe, devised from the story of Lesueur's earlier opera, *La Caverne*. First produced at the Opera Comique, Paris, January 28, 1830. First production in English at Drury Lane Theatre, London, November 3, 1831.

The story of Fra Diavolo is melodramatic in the highest degree. One is charmed by the brilliant and fluent measures, varied here and there with pretty bits of sentiment, which go hand in hand with the romantic story of the Italian bandit.

PIZZICATTO OSTINATO FROM 4TH SYMPHONY

Peter Iljitsch Tschaikowsky
Born May 7, 1840
Died Nov. 6, 1893

THIS number is the third movement from Tschaikowsky's Fourth Symphony. The following is a quotation from a letter written by him to Mme. von Meck regarding a special program he had in view when writing the symphony:

"In the third movement no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited. His mood is neither joyful nor sad. He thinks of nothing in particular. His fancy is free to follow its own flight, and it designs the strangest patterns. Sudden memory calls up the picture of a tipsy peasant and a street song. From afar come the sounds of a military band. These are the kind of confused images which pass through our brains as we fall asleep. They have no connection with actuality but are simply wild, strange, bizarre."



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:: PROGRAMME NOTE ::

TARANTELLA, OPUS 6

Charles Camille Saint-Saens
Born Oct. 9, 1835

THE first part of the movement—in A minor, *Presto ma non troppo* and 6-8 time—opens with a short preluding of the strings, which leads to the statement of the sprightly first theme by the solo instruments. Another motive which appears shortly in the first violins is taken up by the second violins and violas, the solo instruments embellishing with sundry brilliant flourish, and the whole coming to an end presently with a spirited climax for the orchestra. The trio which follows (in A major) runs on a more sustained and expressive theme, which reminds one forcibly of the theme of the trio in the Chopin Funeral March. This melody appears first in the solo clarinet (reinforced by the first violins) off-set by running passage-work in the solo flute, to be taken up shortly by the latter with the passage-work transferred to the clarinet, and subsequently by all the violins with the figuration distributed between the two solo instruments. After the trio has come up to a *pianissimo* conclusion the first part of the movement is taken up again, working up forthwith to a spirited final climax.

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:: PROGRAMME NOTE ::

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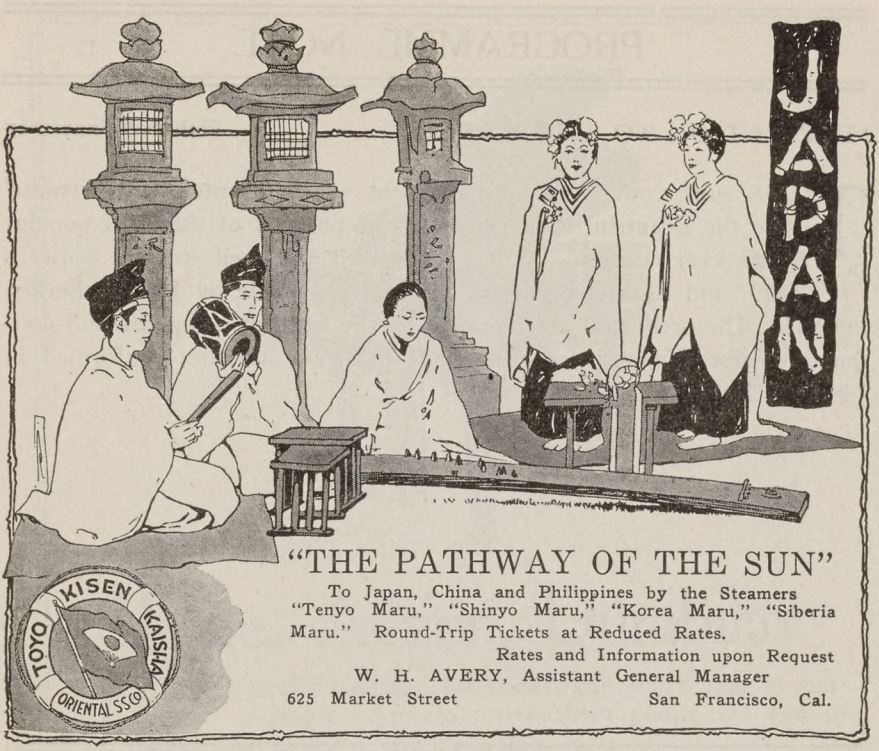
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:: PROGRAMME NOTE ::

"KOL NIDREI," FOR VIOLONCELLO AND ORCHESTRA, OPUS 47

Max Bruch
Born Jan. 6, 1838, at Cologne

Soloist, HORACE BRITT, Violoncellist

THE Kol Nidrei is a chant which is recited in synagogues at the beginning of the evening service on the Day of Atonement, the most solemn festival of the Jewish race, and takes its name from its two opening words. In this melody the congregation repent all vows, oaths and anathemas made, and beg them to be absolved and annulled; these vows were those made by individuals, and which at times led to rashness. Orientals had been addicted to making such vows, and they were either foolishly made, forgotten or not kept. It was this character of vow from which the penitent in this prayer sought absolution. The melody, however, has in time developed itself as representing the spirit of the entire festival day.

While it is probable that no two synagogues chant the melody, note for note the same, the traditional formula is preserved everywhere. The structure is simple, the melody being an intermingling of simple cantillation with rich figuration. The opening is what the masters of Catholic song term a "Pneuma" or soul breath. Instead of announcing the opening words in a monotone, there was a long sighing tone used in the melody, falling to a lower note and rising again,—as if only sighs and sobs could find utterance, before the officiant brought himself to inuagurate the dread Day of Atonement. There is a similarity of the strain with the first five bars of Beethoven's C sharp minor quartet, Opus 131, period 6, and there are strong similarities in some of the Gregorian chants of the Catholic Church.

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:: PROGRAMME NOTE ::

"CARMEN SUITE"

Georges Bizet
Born Paris, Oct. 25, 1838
Died Bougival, June 3, 1875

GEORGES BIZET, whose "Carmen" is a landmark in the history of Opera, was perhaps the most distinctly original of modern French writers. This gifted French composer was unfortunately stricken down practically on the eve of what would, without doubt, have been an exceptionally brilliant career. Bizet's chief characteristic was what is known as "local color," of which the "Carmen Suite," as well as the opera of the same name, has its full share.

The music of "Carmen" is suffused in the warm tones of the south, and these tones are not confined to special numbers. The opera was first produced at the Opéra Comique, in Paris, March 3, 1875.

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:: PROGRAMME NOTE ::

PRIZE SONG FROM "THE MASTERSINGERS"

Richard Wagner
Born May 22, 1813
Died Feb. 13, 1883

Violin Obligato, LOUIS PERSINGER

POGNER, the goldsmith and mastersinger, wishing to demonstrate that he places nothing above art, announces that he will give to the victor, in the approaching song-contest, the hand in marriage of his daughter Eva. Walther von Stolzing has come to Nurnberg and has been cordially received by Pogner. Walther has met Eva and loves her. Not being a mastersinger, his suit appears to be hopeless; yet his cause is taken up by the shoemaker, Hans Sachs, who instructs him in the rules of the mastersong; and under the direction of his friend, Walther turns into a lyric a dream of ideal beauty which has come to him in the night, while a guest, in Sachs' house. It is this lyric which, when the contest takes place in the meadows near Nurnberg, the knight sings as his prize song, and with which, amid the acclamations of the multitude, his wins Eva for his wife.

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PROGRAM

1. Overture, "Merry Wives of Windsor" - *Nicolai*
2. Le Deluge - - - - - - - - - - - *Saint Saens*
   Violin Obligato - - - *Louis Persinger*
3. Suite, "L'Arlesienne" - - - - - - - - *Bizet*
   Prelude, Minuetto, Adagietto, Carillon
4. Dance of the Happy Spirits - - - - - *Gluck*
   Flute Obligato - - - - *Emilio Puyans*
5. Trio in "C" Op. 87 for two Oboes
   and English Horn - - - *Beethoven*
   Messrs. Addimando, Lombardi and Plemenik
6. a. Dance des Sylphs - - - - - - - - *Berlioz*
   b. Dance of the "Fee Dragee" - - *Tschaikowsky*
   c. Chinese Dance - - - - - - - *Tschaikowsky*
7. Ave Maria - - - - - - - - - - *Bach-Gounod*
   Violin Obligato - - - *Louis Persinger*
8. The Young Prince and the Young Princess
   from Suite "Scheherazade" - *Rimsky-Korsakow*
9. Valse de Concert - - - - - - - *Glazounow*
10. Star Spangled Banner

Oh, say, can you see by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there.
Oh, say, does that Star Spangled Banner yet wave,
O'er the land of the free and the home of the brave?

The San Francisco Symphony Orchestra

Maintained by The Musical Association of San Francisco

1917 1918

Alfred Hertz
Conductor

Programme

Twelfth Pair of Symphony Concerts
March 15-17, 1918
Cort Theatre

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The MUSICAL ASSOCIATION OF SAN FRANCISCO consists of a voluntary membership, each of whom contributes to the funds for the maintenance of the concerts, and it is the aim of the Membership, of the Conductor, and of the Artists under his direction, to make the SAN FRANCISCO SYMPHONY ORCHESTRA an institution on which San Francisco and California may look with constantly increasing favor.

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Last Pair of Symphony Concerts

Season 1917-1918

Fridy Afternoon, March 15, 3:00 o'clock

Sunday Afternoon, March 17, 2:30 o'clock

CORT THEATRE

PROGRAMME

1. BRAHMS.....Symphony No. 3, F Major, Op. 90
   - Allegro con brio
   - Andante
   - Poco Allegretto
   - Allegro

(INTERMISSION)

2. IPPOLITOW-IVANOW.....Two Numbers from "Caucasian Sketches"
   - Dans l'Aoule
   - Cortége du Serdare

3. BERLIOZ..Selections from "The Damnation of Faust"
   - a. Minuet des Follets
   - b. Dance des Sylphs
   - c. Rakoczy March

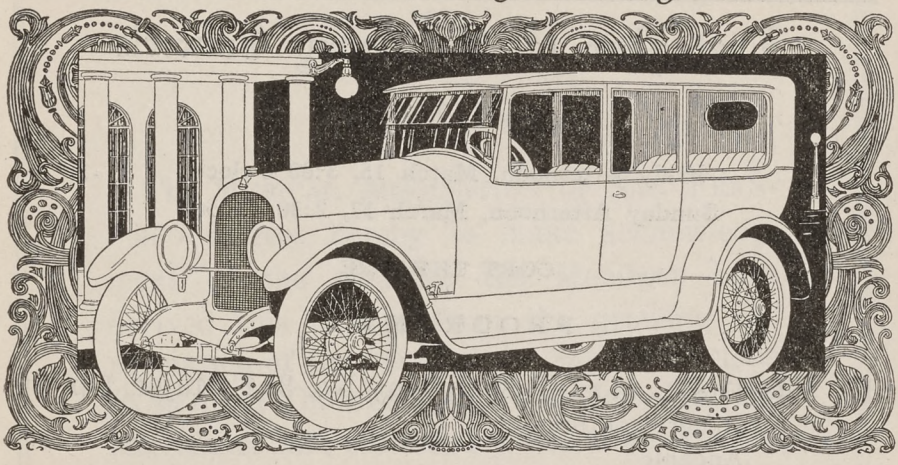
4. RIMSKY-KORSAKOW.....Capriccio Espagnol, Op. 34
   - Alborada
   - Variations
   - Alborada
   - Scene and Gypsy Song
   - Fandango of the Asturias

   (Played without pause)

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:: PROGRAMME NOTE ::

SYMPHONY NO. 3, F MAJOR, OPUS 90

Johannes Brahms
Born May 7, 1833
Died April 3, 1897

BRAHMS wrote much of his third symphony in 1882, but the work was finished in the summer of 1883, at Wiesbaden. The first hearing of the symphony was in an arrangement for two pianos played by Brahms and Ignaz Brüll at Ehrbar's piano house in Vienna. The first production of the work in the orchestral form in which, of course, it was originally conceived and written, took place December 2, 1883, at a Philharmonic concert in Vienna directed by Hans Richter. "The performance was," said Max Kalbeck, "a veritable triumph for the composer, various daily papers and periodicals asserting that not only did it far outshine its predecessors, but also that it was the best thing Brahms had ever produced. Brahms was exceedingly annoyed by this extravagant and unjust praise, especially as it raised expectations which he thought could not be fulfilled."

The reviewers of music, who had been puzzled by the first symphony by Brahms, were almost at one lauding the inspiration of the third. Richter had compared the work to the "Eroica" symphony by Beethoven, and Hanslick, the dreaded critic of the *Neue freie Presse,* enlarged upon this comparison; the Vienna correspondent of the *Musikalisches Wochenblatt* believed, however, that this comparison was not altogether happy, for he thought that if the style of the third symphony by Brahms resembled that of any other, it was Schumann—and particularly that master's E flat symphony—which it recalled. There were attempts, too, to discover a program in the new work. Joseph Joachim, one of the most intimate friends of Brahms, saw a musical illustration of the story of Hero and Leander in the finale, and Mme. Schumann, also one of the closest friends of the composer, believed the symphony to be a "forest idyll" whose first movement represented "the splendor of awakening day, with sunbeams streaming through the trees." There was no doubt about the triumph of the symphony at the first performance. Brahms himself was dubious about the possibility of success for the interpretation, for in spite of the fact that there had been four rehearsals, he was not satisfied that the orchestra knew the work, or even that it wanted to know it. The master, upon being interrogated by Rudolf Zöllner, one of the viola players in the orchestra, as to his opinion of the progress that had been made at the rehearsals, declared that the Philharmonic Orchestra played his works unwillingly and that



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therefore the performance would probably not be good. The success of the symphony was not altogether expected. If one is to believe a statement of Max Kalbeck, there were those who, partisans of the Wagner-Bruckner faction, believed that the new composition would fail to meet with the approval of the public and they planted representatives in different portions of the hall to assist any expression of disapprobation that might follow the performance of the work. Their hisses were drowned, however, in the tumult of applause. So great was the enthusiasm of the house that Brahms was vehemently called for after the first, third and fourth movements of the symphony.

In addition to the work by Brahms there were played at the concert the "Fingal's Cave" overture by Mendelssohn, and Dvorák's violin concerto, its solo part interpreted by Franz Ondricek.

The second performance of the symphony took place at Berlin, January 4, 1884, and, like that in the Austrian capital, was enthusiastically received. On January 18 Brahms conducted the work himself at Wiesbaden, where it had been composed. The symphony was pub-

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lished in 1884. The first performance in England was given under Richter, in London, May 12, 1884, and it was brought out for the first time in America on the 24th of the following November, at one of Mr. Van der Stucken's Novelty Concerts, New York.

In Chicago the third symphony by Brahms was played for the first time at a Summer Garden concert, given in the Armory Building, July 16, 1885, under the direction of Theodore Thomas. Mr. Thomas had written to Brahms in 1883—the symphony was at that time unfinished —to request him to give him the work for a first performance in America at one of the performances of the Cincinnati music festival, but nothing came of his application.

The symphony is scored for three flutes, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, three trombones, kettledrums and strings.

I. (*Allegro con brio,* F major, 6-4 time.) Although the principal theme does not actually begin until the third measure the upper part of the three preceding chords plays an important part in the unfolding of the music.

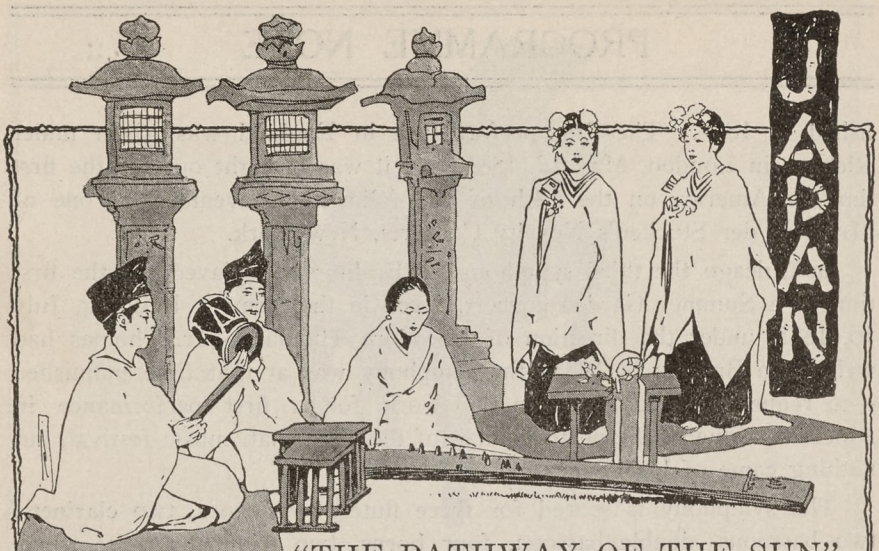
A subsidiary idea, more tranquil, appears in the violins and 'cellos, leading into the second theme, set forth in A major, 9-4 time, by the clarinet and bassoon.

The time changes again to 6-4, the oboe giving out the three "motto" notes which opened the movement. The first part closes in A minor and is then given repetition. The Development works out both themes, the "motto" being also heard in the horn and oboe. The Recapitulation begins with the three chords which had opened the movement, the principal subject proper appearing as before, in the violins. The second theme, now in D major, is again given to the clarinets and bassoons. A modulation leads to F major, in which key an elaborate *coda* closes the movement.

II. (*Andante,* C major, 4-4 time.) The subject is given out in four-part harmony by the clarinets and bassoons.

The theme is repeated in varied form and the second subject enters in the clarinet and bassoon and is taken up five measures later by the oboe and first horn.

The strings and woodwind answer each other in a two-measure phrase, and a variation of the opening measure of the first theme follows, the movement finally coming to a close with a tranquil *coda,* based on the material of the principal theme.



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III. (*Poco Allegretto,* C minor, 3-8 time.) The movement opens without introduction with the theme in the violoncellos.

After twelve measures, the theme is taken up by the first violins and still later by the flutes, oboes and horns in octaves. The trio then follows in A flat major, its subject being given out by the woodwind.

A tranquil passage follows in the strings, and the theme of the trio again appears. There is heard in the bassoon and clarinet a suggestion of the three first notes of the movement, a long pause on E flat, and the first part returns with the melody in the horn instead of the violoncellos, as before. The theme is taken up by the oboe, and, for a third time, by the first violins and violoncellos. A *coda,* fourteen measures long, closes the movement.

IV. (*Allegro,* F minor, 2-2 time.) The principal theme of the finale opens in the strings and bassoons.

The woodwind takes up this material and a hymn-like theme is presented in A flat major by strings and wind. A forceful passage is then given out by the full orchestra (trombones excepted), leading to the second subject proper, which is sung in C major by the horns and violoncellos.

This theme is, in its turn, followed by the subsidiary section shouted forth by the full orchestra.

The Development is concerned with the opening theme, but the space devoted to actual working out of this material is limited. Yet the Recapitulation is employed for the purposes of development as well as for that of repetition. This closing division presents the principal theme in the woodwind, only partially in accordance with the form in which it stood at the opening of the movement. The hymn-like subject is suggested rather than actually repeated, and the same may be said of the passage leading to the second theme. The second subject appears in F major, its subsidiary section being in F minor.

The Coda begins with development of the principal theme, and there is also further working over of the hymn-like subject in the brass and woodwind. At the end there reappear the "motto" notes which opened the first movement and—in a tremolo of the first violins—the beginning of the principal theme of that movement. With this material the symphony comes to its conclusion.

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TWO NUMBERS FROM "CAUCASIAN SKETCHES"

Mikail Ippolitow-Ivanow
Born Nov. 19, 1859, at Gatschina

THE real name of the composer of this piece is Ivanow, but he adopted Ippolitow, which was the patronymic of his mother's family.* Ippolitow-Ivanow's musical education was gained at the Conservatory of St. Petersburg, where from 1875 until 1882 he was a pupil of Rimsky-Korsakow. In the latter year the composer entered an active musical career by taking the appointment of the directorship of the conservatory and of the conductorship of the concerts of the Imperial Russian Musical Society's symphony concerts at Tiflis. Two years later he became the conductor of the Imperial Opera. About 1890 he yearned for a larger field of action, and, as his aspirations lay in the direction of some important position in the musical life of Moscow, Ippolitow-Ivanow, being on friendly terms with Tschaikowsky, communicated his ambitions to that master, whose influence was considerable. Tschaikowsky thought much of the young composer's gifts. "I believe," he wrote to Modeste Tschaikowsky in 1887, "that Ippolitow-Ivanow will come to the front, if only because he has something original about him, and this 'something' is also very attractive." In 1890 Safonow was the director of the conservatory and conductor of the concerts of the Imperial Musical Society at Moscow. "Safonow," wrote Tschaikowsky to Ippolitow-Ivanow, " is a capable director, but—we will talk this over when we meet." It was not, however, until 1893 that Ippolitow-Ivanow went to Moscow as teacher of harmony and composition at the conservatory.

The "Caucasian Sketches" were written during the period in which its composer lived at Tiflis, and it is dedicated to I. Pitoew, who was the president of the branch of the Imperial Russian Musical Society in that city. The Suite contains four numbers, thus designated in French: I. "Dans le Défile." II. "Dans l'Aoule."† III. "Dans la Mosquée." IV. "Cortége du Serdare." "Dans l'Aoule" is scored for two flutes, oboe, English horn, two clarinets, two bassoons, two horns, a small oriental kettledrum, tambourine, triangle, harp and strings. The main body of the piece is preceded by an Introduction (*Larghetto,* F sharp minor, 2-4 time) consisting of declamatory passages for an English horn and a solo viola alternately, and of a plaintive melody for the former instrument. (*Allegretto grazioso,* F sharp minor, 3-8 time.) This, the main movement, is built upon the theme given out, after four introductory measures, by the oboe. The piece closes with material similar to that with which it had begun.

The second and fourth numbers of the Suite are played at this concert.

---

*Mikail Mikailovitch Ippolitow-Ivanow took this name to distinguish himself from another composer, Mikail Mikailovitch Ivanow.

†Aoule is the French equivalent of a Caucasian word of Oriental origin meaning an encampment or a village.

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SELECTIONS FROM "THE DAMNATION OF FAUST"

Hector Berlioz
Born Dec. 11, 1803, at Cote St. Andre
Died Mar. 9, 1869, at Paris

"LA DAMNATION DE FAUST"—Legend dramatique in four parts (Berlioz's Opus 24), was produced under the composer's direction in 1846, at the Opéra Comique in Paris. Although a failure at first, the work was received soon with favor in Germany, and later on—but not until Berlioz's death—it achieved great success in France. Today it is probably the most universally popular of all the master's compositions.

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Faust having been sung to sleep by the Gnomes and Sylphs, the latter indulge in a dance—the vision of Marguerite appearing to Faust meanwhile.

As is doubtless known to every one, the "March Hongroise" or the "Rakoczy" march did not originate with Berlioz—being based instead on a very old and famous Hungarian tune, whose title is the name of an ancient and once wealthy and powerful family of that country. Berlioz's march—which, by the way, was not included in the original score of "The Damnation of Faust,"—is but an orchestral adaptation of this celebrated melody, written especially for a concert at Pesth.

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:: PROGRAMME NOTE ::

SPANISH CAPRICE ("CAPRICE ESPAGNOL")

Nicholas A. Rimsky-Korsakow
Born Mar. 18, 1844, at Tikhvin (Novgorod)
Died June 21, 1908, at Petrograd

THIS caprice on Spanish themes, by the Russian composer Rimsky-Korsakow, had its first performance at Petrograd, October 31, 1887, the composer conducting. It is made up of five movements which, however, are played without pause.

I. "Alborada." This word has several meanings, all, however, connected with dawn or morning. In the sense employed by the composer it indicates a morning serenade.

II. Variations. There are five variations, the horns giving out the theme.

III. "Alborada." This is a repetition of the first number but in a different key and with different orchestration.

IV. Scene and Gypsy Song. The "scene" is a succession of five *cadenzas;* the first a sort of fanfare *cadenza* (drums, horns and trumpets); the second for solo violin, repeated by flute and clarinet; the third for flute over a roll on the tympani; the fourth for clarinet with a roll on the cymbals; the fifth for harp and triangle. After a harp *glissando* the Gypsy song begins, and passes with pause into the final number (No. 5).

V. "Fandango of the Asturias." The fandango is an old dance, and is very wild and unrestrained in character. The "Asturias," a principality of Spain, was the "refuge of the aborigines," neither the Romans nor the Moors conquered it.

Towards the end of this number the "Alborada" is repeated as a *coda.*

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Note—The Roman Numerals indicate seasons in which work was performed.
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ATTL—
Bohemian Folk Songs VII

AUBER—
Overture, "Fra Diavolo" ..... VI, VII
Overture, "Masaniello" VII

BACH—
Air on G String from Suite No. 3, D Major ..... I, II, VII
Concerto No. 3, G Major for String Orchestra III
Prelude, Choral and Fugue VII

BACH-GOUNOD—
"Ave Maria" for Orchestra, Organ, Violin and Harp ..... *VII

BANTOCK—
Overture, "The Pierrot of the Minute" IV

BEETHOVEN—
Symphony No. 1, C Major, Op. 21 VII
Symphony No. 2, D Major, Op. 36 V
Symphony No. 3, "Eroica," E Flat Major, Op. 55 ..... I, V
Symphony No. 4, B Flat Major, Op. 60 V
Symphony No. 5, Op. 67 ..... II, IV, VI, VII
Symphony No. 6, (Pastoral) F Major, Op. 68 VII
Symphony No. 7, A Major, Op. 92 ..... III, VI
Symphony No. 8, F Major, Op. 93 ..... II, VI
Symphony, "Jena" I
Overture, "Coriolanus" ..... I, VII
Overture, "Leonore," No. 3, Op. 72 ..... II, V, VI
Overture, "Egmont" ..... II, VI
Overture, "Fidelio" III
Concerto for Pianoforte No. 5, Op. 73 III
Concerto for Violin, D Major ..... III, IV, V
Concerto for Pianoforte, "The Emperor" IV
Turkish March VI
Trio in "C," Op. 87 ..... VI, *VII
"Egmont"
Freudvoll und Leidvoll VI
Die Trommel Geruhret VI

BERLIOZ—
Overture, "Le Carnaval Romain," Op. 9 ..... II, IV, V, VII
The Damnation of Faust
Minuet des Follets ..... VI, VII
Dance des Sylphes ..... VI, VII
Rackoczy March ..... I, II, VI, VII

BIZET—
Suite, "L'Arlésienne," No. 1 ..... I, VI, VII
"Carmen," Suite ..... VI, VII

BOELLMANN—
"Symphonic Variations," for 'Cello and Orchestra ..... I, III, VII

BORODIN—
"A Sketch of the Steppes of Middle Asia" I
Symphony No. 2, B Minor VI

BRAHMS—
Symphony No. 1, C Minor, Op. 68 ..... I, III, VI
Symphony No. 2, D Major, Op. 73 ..... II, V, VII
Symphony No. 3, F Major, Op. 90 ..... II, IV, V, VII
Symphony No. 4, E Minor, Op. 98 VI
Variations on a Theme by Haydn, Op. 56a ..... IV, VII
Concerto for Violin, D Major, Op. 77 ..... IV, VI
Hungarian Dances ..... VI, *VII
Overture, "Academic Festival," Op. 80 VII

BRUCH—
Concerto for Violin, No. 1, G Minor, Op. 26 ..... II, VI
"Kol Nidrei," for Violoncello with Orchestra, Op. 47 ..... VI, VII

CHABRIER—
Rhapsody for Orchestra, "Espana" ..... VI, VII

REPERTOIRE

CHADWICK—
"Jubilee," from Symphonic Sketches III
CHAMINADE—
"The Scarf Dance" VII
CHARPENTIER—
"Depuis le Jour," from "Louise" II
CHAUSSON—
Symphonic Poem, "Viviane," Op. 5 VI
CHERUBINI—
Overture to "Anacréon" ..... V, VII
CHOPIN—
Andante Spianato and Polonaise, for Piano and Orchestra VII
Concerto for Pianoforte, E Minor I
DAVID—
Air, "Mysoli" from "Pearl of Brazil" I
DEBUSSY—
The Children's Corner VII
March, "Ecossaise" ..... II, VI
Three Orchestral Sketches, "The Sea" (La Mer) ..... III, VII
Prelude to "The Afternoon of a Faun" ..... I, IV, V, VII
"Iberia," No. 2, Tone Picture for Orchestra VI
DELIBES—
Suite, "Coppelia" I
Suite, "Sylvia" I
"Valse Lente" VI
"Pizzicati" VI
DUKAS—
Scherzo (after a ballad by Goethe), "L'Apprenti Sorcier" ..... IV, V, VI
"The Peri," Danced Poem ..... V, VI
DVORAK—
"Humoresque" ..... *VII
Symphony, "From the New World" ..... II, VII
Overture, "Carneval," Op. 92 II
Overture, "In der Natur" III
Slavonic Dances VII
ELGAR—
March, "Pomp and Circumstance" II
ENESCO—
Roumanian Rhapsody, No. 1, A Major, Op. 11 ..... VI, VII
FOOTE—
Four Character Pieces, Op. 48 VI
FRANCK—
Symphony, D Minor III
Symphonic Poem, "Les Éolides" VI
GERMAN—
Suite, Three Dances from "Henry VIII" II
GLAZOUNOW—
"Ballet Scenes" from Suite, Op. 52
Oriental Dance V
Marionettes ..... V, VI
Valse de Concert, Op. 47 VII
GLINKA—
"Kamarinskaja" VI
GLUCK—
"Dance of the Happy Spirits" from "Orpheus" ..... VI, *VII
Overture, "Iphigénie in Aulis" VI
GODARD—
Suite, Op. 116, for Flute and Orchestra VII
GOLDMARK—
Overture, "Sakuntala," Op. 13 ..... I, IV
Overture, "In Springtime," Op. 36 II
Symphony No. 1, Op. 26, "Rustic Wedding" IV
GOUNOD—
Valse from "Romeo and Juliet" I
La Reine de Saba II
GRAINGER—
British Folk-Music Settings ..... V, VI, VII
Suite, "In a Nutshell" VI
GRIEG—
Suite, "Peer Gynt," No. 1, Op. 46 ..... I, VI, VII
Solvejg's Song from "Peer Gynt," Suite No. 2, Op. 55 ..... *VII
Concerto for Pianoforte in A Minor ..... II, IV
Heart Wounds and Last Spring ..... II, VII
March of Homage II
Lyric Suite, from Op. 54 ..... V, VI
Concerto in A Minor, Op. 16 VI

REPERTOIRE

HADLEY—
Symphony No. 2, "The Four Seasons" I
Symphony No. 4, D Minor II
Overture, "Herod" I
Overture, "In Bohemia" II
Konzertstück for 'Cello and Orchestra II
Rhapsody, "The Culprit Fay" III
Cantata, "In Music's Praise" II
Suite, "Atonement of Pan" II
Tone Poem, "Salome," Op. 55 IV

HANDEL—
Largo (for Orchestra and Organ) ..... *VII

HAYDN—
Theme and Variations from Emperor Quartet I
Symphony in D II
Symphony, G Major (B. & H. Ed. No. 13) ..... V, VI
Largo and Finale, "G Major Symphony" VI

HERBERT—
Irish Rhapsody ..... I, II, VII
Prelude to Act III, "Natoma" II
American Fantasie VII

HUMPERDINCK—
Die Königskinder
Overture III
Prelude to 2nd Act (Hellafest) VI
Prelude to 3rd Act (Verdorben-Gestorben) VI
Hansel and Gretel
Dream Pantomime ..... II, VI
Prelude VII

D'INDY—
"Lied" for Violoncello V

IPPOLITOW-IVANOW—
Two Numbers from "Caucasian Sketches" VII

JACOBY—
Symphonic Poem, "The Pied Piper" V
A California Suite (First time anywhere) VII

KALINNIKOW—
Symphony No. 1, G Minor IV

KELLEY, EDGAR STILLMAN—
Symphony No. 2, "New England," in B Flat Minor, Op. 33 VI

LALO—
Symphonie Espagnole for Violin I
Norwegian Rhapsodie ..... II, VII
Overture, "Le Roi d'Ys" II
Concerto for Violin in F Minor II
Concerto in D Minor for 'Cello III
Intermezzo for 'Cello and Orchestra VI

LEMARE—
Rondo Cappriccio for Organ ..... *VII

LISZT—
Symphonic Poem, "Mazeppa" VII
Symphonic Poem, No. 3, "The Preludes" ..... I, IV, V, VI, VII
Symphonic Poem, "Tasso" ..... II, VI
Concerto for Piano in E Flat, No. 1 ..... II, IV
Concerto for Piano in A Major, No. 2 VII
"Hungarian Rhapsody," No. 1 ..... VI, VII
"Hungarian Rhapsody," No. 2 ..... *VII
"Love's Dream" ..... I, II, IV
Polonaise, E Major ..... I, II
"Die Lorelei" IV
"Campanella" IV

MacDOWELL—
"To a Wild Rose" I
Suite in A Minor, Op. 42 II
"Claire de Lune" II
Indian Suite, Op. 48 III

MASCAGNI—
Intermezzo from "Cavalleria Rusticana" for Orchestra and Organ ..... *VII

MASSENET—
Aria from "Hérodiade" I
Suite, "Scene Pittoresques" II
Cantata, "Eve" II
Meditation from "Thais" ..... VI, *VII
"Alsacien Scenes" VII
Ballet Music from "Le Cid" VII

REPERTOIRE

MENDELSSOHN—
- Concerto for Pianoforte, No. 1, G Minor, Op. 25 III
- Concerto for Violin, Op. 64 ..... IV, VII
- Concerto, E Minor for Violin VII
- Music to "Midsummer Night's Dream"
  - Overture ..... II, VI
  - Notturno VI
  - Scherzo ..... II, VI
  - Wedding March VI
- Overture, "Ruy Blas" ..... II, VII
- Overture, "Fingal's Cave" III
- Overture, "Melusina," Op. 32 VI
- Scotch Symphony (Two Movements) II
- Symphony No. 4, "Italian," A Major, Op. 90 ..... IV, VII

MOSZKOWSKI—
- Suite F Major, No. 1, Op. 30 I
- Theme and Variations from Suite No. 1 I
- Malaguena from "Boabdil" II
- Suite, "From All Nations" II
- Serenade ..... *VII

MOZART—
- Overture, "The Magic Flute" I
- Overture, "Marriage of Figaro" ..... II, VI
- Symphony, "Jupiter," C Major ..... II, VI
- Symphony in G Minor (Two Movements) II
- Symphony in E Flat ..... III, VII
- Symphony, G Minor (Köchel 550) ..... V, VII
- Concerto in C Major for Flute and Harp II
- Concerto in D Minor, for Pianoforte (K. 466) V
- Recitative and Aria from "La Clemenza di Tito" III

NICOLAI—
- Overture, "The Merry Wives of Windsor" ..... I, VI, VII

PIERNÉ—
- Serenade VII

PUCCINI—
- "Vissi di Arte" from "La Tosca" II
- "Un Bel di" from "Madame Butterfly" IV

RACHMANINOW—
- Symphony No. 2, E Minor, Op. 27 ..... II, IV, VII
- Prelude in C Sharp Minor II
- Symphonic Poem, "Die Toteninsel" III

RAVEL—
- Suite, "Ma Mere L'Oye" II

REGER—
- Suite, "Romantique" III

RIMSKY-KORSAKOW—
- "Spanish Caprice" ..... II, VI, VII
- Suite Symphonique, "Scheherazade," Op. 35 ..... II, IV, V, VI, VII

ROSSINI—
- Overture, "William Tell" ..... I, VI, VII

RUBINSTEIN—
- Concerto for Pianoforte, No. 4, D Minor, Op. 70 III

SAINT-SAENS—
- Concerto for Pianoforte in G Minor II
- Concerto for Violin in B Minor ..... II, III
- Concerto for Pianoforte, No. 2, G Minor IV
- Concerto for Violoncello, A Minor, Op. 33 VI
- Danse Macabre ..... II, VI, VII
- Music from "Samson and Dalilah"
  - Amour vieus aider ..... II, IV, VI
  - Bacchanale VI
  - Dance of the Priestesses of Dagon VI
- Prelude to "The Deluge" ..... I, VI, VII
- Rondo Capriccioso, Violin Solo I
- Suite, "Algérienne," Op. 60 II
- Symphonic Poem, "Phaëton," Op. 39 VI
- "The Swan" ..... *VII
- Tarantelle, for Flute, Clarinet and Orchestra VII

SARASATE—
- "Zigeunerweisen" for Violin II

SCHEINPFLUG—
- Overture to a Comedy of Shakespeare, Op. 15 V
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SCHNEIDER, EDWARD F.—
- Symphony No. 1, A Minor, "In Autumn Time" II

REPERTOIRE

SCHMITT—
Viennoise Rhapsodie VII

SCHUBERT—
Symphony No. 8, B Minor (Unfinished) ..... I, II, IV, VI, VII
Symphony, C Major (B. & H. Ed. No. 7) ..... III, V
"Hark, Hark the Lark" IV
Symphony No. 5 in B Flat VI
"Ave Maria" VI
"Ständchen" VI

SCHUBERT—REGER—
Entr'acte and Ballet Music, "Rosamund" VI

SCHUMANN, ROBERT—
"Abenlied," for Violin II
Symphony No. 1, B Flat, Op. 38 ..... II, V
Symphony No. 3, E Flat, Op. 97 (Rhenish) IV
"Träumerei" VII
Symphony No. 4, D Minor, Op. 120 VII
Concerto for Pianoforte, A Minor VII

SCHUMANN, GEORGE—
Variations and Double-Fugue on A Merry Theme, Op. 30 VI

SIBELIUS—
Valse Triste ..... I, II, VII
Tone Poem, "Finlandia" ..... II, VII
Symphonic Poem, "Swan of Tuonela" III
Tone Poem, "En Saga" VII

SKILTON—
Two Indian Dances VII

SMETANA—
Overture, "The Bartered Bride" ..... I, III, VI
Symphonic Poem, "Vltava" (The Moldau) ..... II, V, VI, VII

SMITH—
National Anthem, "The Star Spangled Banner" ..... V, VII (all concerts)

STRAUSS, J.—
Waltz, "Tales from the Vienna Woods" I
Waltz, "On the Beautiful Blue Danube" VI

STRAUSS, R.—
Symphonic Poem, "Don Juan," Op. 20 ..... I, II, IV, V, VII
Tone Poem, "Death and Transfiguration" ..... II, VI
"Storelle del Bosco" II
Rondo, "Till Eulenspiegel's Merry Pranks," Op. 28 ..... III, V
Love Scene from "Feuersnot" VI
Morgen VI

STOCK—
Symphonic Waltz I

STRUBE—
Overture, "Puck" II

SUPPÉ—
Overture, "Poet and Peasant" VII

SVENDSEN—
Overture, "Carnaval in Paris" II

TARTINI—
Sonata for Violin, "Devil's Trill" III

TAYLOR, S. COLERIDGE—
The Bamboula Rhapsodic Dance II

THOMAS—
Overture, "Mignon" ..... II, VII

THORLEY, WALTER HANDEL—
Impressions from Shakespeare, "Macbeth" VI

TSCHAIKOWSKY—
Symphony No. 4, Op. 36 ..... II, VII
Symphony No. 5, E Minor III
Symphony No. 6, "Pathétique" ..... I, II, IV, VI, VII
Symphony, "Manfred," Op. 58 IV
Overture, "1812," Op. 49 ..... II, IV, VI, VII
Overture, "Romeo and Juliet" ..... II, IV
Concerto for Violin, D Major I
Concerto for Pianoforte, No. 1, B Flat Minor ..... II, IV, VI
"Nutcracker Suite" ..... I, VI, VII
March Slav ..... I, II, IV, VI, VII
"Italian Caprice" II
Serenade, "Melancholique," for Violin III
Recitative and Aria, "Adieu Forets" from "Jeanne d'Arc" IV
Andante for Strings, Op. 11 VII
Suite No. 3, Op. 55 VII

REPERTOIRE

TEDESCHI—
Marionette Dance VII

VERDI—
March from "Aida" I
Aria, "Ah fors'e lue" from "La Traviata" IV

VOLKMANN—
Serenada No. 3, D Minor, for String Orchestra, Op. 69 IV

VON REZNICEK—
Overture, "Donna Dianna" II

WAGNER—
"A Faust Overture" ..... V, VI, VII
"Rienzi"
Overture ..... II, VI, VII
Aria, "Gerechter Gott" III
"The Flying Dutchman"
Overture ..... I, II, IV, V, VI
"Tannhäuser"
Overture ..... I, II, III, V, VI, VII
Bacchanale and Finale to Overture ..... IV, VI
Aria, "Dich Theure Halle" V
"Lohengrin"
Prelude ..... I, II, III, IV, VI
Introduction to Act III VII
Selections from "Lohengrin" I
"Tristan and Isolde"
Prelude and "Isolde's Love-Death" ..... I, II, III, IV, V, VI, VII
Tristan's Vision (Arrangement by A. Seidl) V
"Die Meistersinger von Nürnberg"
Overture ..... I, II, III, IV, V, VI
Procession of the Guilds and Introduction to Act III II
Introduction to Act III ..... III, V, VI
Wahn! Wahn! III
Prize Song ..... VI, VII
Prelude VII
"Das Rheingold"
Entrance of the Gods into Walhalla VII
Erda's Warning II
"Die Walküre"
Ride of the Valkyries ..... I, IV, VI
Wotan's Farewell and Magic-Fire Scene ..... I, II, III
"Siegfried"
Voices of the Forest ..... II, III, IV, V, VII
Siegfried's Idyl ..... II, III, V
"Die Götterdämmerung"
Siegfried's Rhine Journey ..... II, IV, VII
Siegfried's Death and Funeral March ..... I, III
"Parsifal"
Klingsor's Magic Garden and the Flower-Maidens VII
Prelude V
Transformation Scene II
Good Friday Spell ..... III, VI
Kaiser March III
Träume ..... VI, VII

WAGNER-WILHELMJ—
Prize Song (Paraphrase) VI

WEBER—
Overture, "Oberon" ..... I, VI
Overture, "Der Freischütz" ..... II, VI
Agatha's Aria (from "Der Freischütz") II
Overture, "Euryanthe" ..... II, IV, VI
Concert Piece, F Minor, Pianoforte and Orchestra, Op. 79 V
Scene and Aria from "Oberon"—"Ocean! Thou Mighty Monster" V

WEBER-WEINGARTNER—
Invitation to the Dance ..... VI, VII

WIENAWSKI—
Concerto for Violin in D Minor II
Overture, "Russe," for Violin II
Souvenir of Moscow, Op. 6, for Violin and Orchestra VII

WOODMAN—
"An Open Secret" II

ZECH—
Symphonic Poem, "Lamia" VII

ZABEL—
"At the Fountain" VII

SOLOISTS

1911-1918

Note—Roman Numeral indicates season in which soloist appeared.

PIANISTS—

Ada Clement (Beethoven, Concerto No. 5, E Flat, Op. 73)....III
Adele Rosenthal (Grieg, Concerto, A Minor)....II
Arthur Shattuck (Tschaikowsky, Concerto, B. Flat Minor)....VI
Corinne Frada (Mendelssohn, Concerto No. 1, G Minor, Op. 25)....III
Frances Rock-Shafter (Saint-Saëns, Concerto, G Minor)....II
Gottfried Galston (Liszt, Concerto, E Flat, No. 1)....II
Harold Bauer (Schumann, Concerto, A Minor)....VII
Joseph Hofmann (Rubinstein, Concerto No. 4, D Minor, Op. 70)....III
Ossip Gabrilowitsch (Mozart, Concerto, D Minor)....V
Weber, Concert Piece, F Minor, Op. 79)....V
Percy Grainger (Grainger, Suite, "In a Nutshell")....VI
(Grieg, Concerto, A Minor, Op. 16)....VI
Rudolph Ganz (Beethoven, Concerto, No. 5, in E Flat Major, Op. 73)....IV
(Liszt, Concerto for Piano, No. 1, E Flat)....IV
Tina Lerner (Chopin, Andante Spianato and Polonaise)....VII
(Chopin, Ballade, G Minor)....IV
(Chopin, Valse, A Flat Major)....IV
(Grieg, Concerto)....IV
(Liszt, "Campanella")....IV
(Liszt, Concerto No. 2, A Major)....VII
(Saint-Saëns, Concerto, No. 2, G Minor)....IV
(Schubert-Liszt, "Hark, Hark, the Lark")....IV
(Tschaikowsky, Concerto, B Flat Minor)....II, IV
Valdimir De Pachmann (Chopin, Concerto, E Minor)....I

VIOLINISTS—

Albert Spalding (Beethoven, Concerto, D Major, Op. 61)....IV
(Mendelssohn, Concerto, Op. 64)....IV
Eduard Tak (Lalo, Symphonie Espagnole)....I
(Saint-Saëns, Rondo Capriccioso)....I
Efram Zimbalist (Brahms, Concerto, D Major, Op. 77)....IV
(Tschaikowsky, Concerto, D Major)....I
Fritz Kreisler (Beethoven, Concerto, D Major, Op. 61; and Tartini, "Devil's Trill")....III
Irma Seydel (Saint-Saëns, Concerto, B Minor)....II
Kathleen Parlow (Saint-Saëns, Concerto, B Minor)....III
(Tschaikowsky, Serenade Melancholique)....III
(Wienawski, Carneval "Russe")....III
Louis Persinger (Beethoven, Concerto, D Major)....V
(Brahms, Concerto, D Major, Op. 77)....VI
(Bruch, Concerto, No. 1, Op. 26)....VI
(Lalo, Concerto in F Minor)....II
(Mendelssohn, Concerto, E Minor)....VII
(Wieniawski, Souvenir of Moscow, Op. 6)....VII
Maud Powell (Bruch, Concerto, G Minor, No. 1, Op. 26)....II
(Schumann, "Abendlied")....II
(Sarasate, "Zigeunerweisen")....II

VIOLONCELLO—

Arthur Hadley (Hadley, Konzertstëuck)....II
Horace Britt (Boellmann, Symphonic Variations, Op. 23)....VII
(Bruch, "Kol Nidrei," Op. 47)....VI, VII
(Lalo, "Intermezzo")....VI
(Saint-Saëns, Concerto, A Minor, Op. 33)....VI
(Vincent d'Indy, "Lied")....V
Jean Gerardy (Lalo, Concerto, D Minor; Boellmann, "Symphonic Variations")....III
Mme. Elsa Ruegger (Boellmann, "Symphonic Variations")....I

SOLOISTS

HARP—

Joseph Vito (Mozart, Concerto, C Major for Flute and Harp).....II
Kajetan Attl (Attl, Bohemian Folk Songs).....VII
(Smetana, Vltava (The Moldau).....VII
(Tedeschi, "Marionette Dance").....VII
(Zabel, "At the Fountain").....VII

FLUTE—

B. E. Puyans (Godard, Suite, Op. 116).....VII
(Mozart, Concerto in C Major for Flute and Harp).....II
(Saint-Saëns, "Tarantelle," for Flute, Clarinet and Orchestra).....VII

CLARINET—

Harold Randall (Saint-Saëns, "Tarantelle" for Flute, Clarinet and Orchestra).....VII

ORGAN—

Edwin H. Lemare (Handel, Largo for Orchestra and Organ).....VII
(Lemare, Rondo Cappriccio, for Organ).....VII
(Mascagni, Intermezzo from "Cavalleria Rusticana").....VII

TRIOS—

Beethoven, Trio in "C," Op. 87, for two Oboes and English Horn
C. Addimando, A. Lombardi, V. Schipilliti VI
C. Addimando, A. Lombardi, A. Plemenik VII

SOPRANO—

Mme. Louisa Tetrazzini (David, Air, "Mysoli" from Pearl of Brazil; Gounod, Valse from "Romeo and Juliet").....I
Mme. Martha Richardson (Massenet, Aria from "Herodiade").....I
Beatrice Fine (Charpentier, "Depuis le jour" from "Louise"; Strauss, "Storelle de Bosco") II
Mme. Herbst-Wright (Weber, Agathe's Aria from "Der Freischutz").....II
Agnes Berry (Woodman, "An Open Secret" with piano accompaniment).....II
Marcella Craft (Verdi, Ah forse lui from "Traviata").....IV
(Puccini, Un bei di from "Madam Butterfly").....IV
(Liszt, "Die Lorelei").....IV
Elinora De Cisneros (Saint-Saëns, "Amour viens aider" from "Sansom and Dalila")...IV
(Tschaikowsky, Recitative and Aria, "Adieu Forets" from "Jeanne d'Arc").....IV
Maud Fay (Weber, Scene and Aria from "Oberon"—"Ocean! Thou Mighty Monster"; Wagner, Aria from "Tannhauser"—"Dich Theure Halle").....V

CONTRALTO—

Carrie Bridewell (Wagner, Erda Scene from "Rhinegold").....II
Fernanda Pratt (Saint-Saëns, "Amour viens aider").....II
Julia Culp (Beethoven, Lieder songs from "Egmont," "Freudvoll und Leidvoll," "Die Trommel geruhret"; Wagner, "Träume"; Schubert, "Standchen"; Strauss, "Morgen") VI
Mme. Ernestine Schumann-Heink (Mozart, Recitative and Aria from "La Clemenza di Tito"; Wagner "Gerechter Gott" from "Rienzi").....III

BARITONE—

Clarence Whitehill (Wagner, Wotan's Farewell and Magic Scene from "Die Walkure" Wahn! Wahn! from "Die Meistersinger").....III

CHORAL WORKS—

Cecilia Choral Club (Jules Massenet's Cantato "Eve").....II
Mrs. Orrin Kipp McMurray.....Soprano
Mr. R. M. Battison.....Tenor
Mr. Harrold Pracht.....Baritone
Conducted by Paul Steindorff
Cecilia Choral Club (Henry Hadley's Cantata "In Music's Praise").....II
Mrs. Edward Everett Bruner.....Soprano
Mr. Harold Pracht.....Baritone
Conducted by Henry Hadley

SPECIAL PERFORMANCE—

Opera Comique, "Secret of Suzanne".....(Wolf-Ferrari)
With Orchestra and Members of the Chicago Grand Opera Company
CAST
Count Gil .....Alfreda Costa
Countess Suzanne.....Marie Cayvan
Sante .....Francesca Daddi
Musical Director, Atillio Parelli